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ALL HOPE IS GONE

315°



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ALL HOPE IS GONE

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Music transcriptions by Pete Billmann and David Stocker

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.Execute.

Words and Music by Slipknot

Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Free time

N.C.

Riff A

Gr. 1 (dist.)

8va 7

loco

8va

loco

8va 7

loco

8va

End Riff A

f

string noise

Harm.

string noise

Harm. w/ bar

string noise

Harm.

string noise

Harm. w/ bar

7

7

7

7

-1

-1

TAB

Gr. 1: w/ Riff A (till end)

Spoken: It appears that we have reached the edge, that zenith where stimuli and comatose collide. Forty years ago, The Man proclaimed the Age of the Gross to be upon us, and even though The Man was destroying our heritage and insulting our intelligence, that era has become very real. We labor for pleasure and abhor the guilt of pressure. My generation will go down as the architects of contemporary disgust. Some have fought and died. Others have allowed the strong to be butchered for a price they themselves don't care about and will never understand. I myself am beleaguered by the selfish face of a kind of man that is not Mankind. Distrust in information.

Fundamentalism of opinion. Catastrophic boredom and a fanatical devotion to that which does not matter.

D5

Gr. 2 (dist.)

f

*

*Hold chord till end.

Gr. 3 (dist.)

**

**Continue with tremolo till end.

f

0

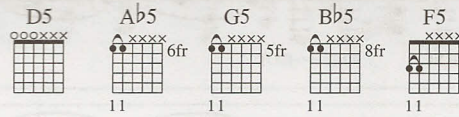
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Where is your glory now, people? Where are your gods and politicians? Where is your shame and salvation? You rage for no reason because you have no reason. What have you ever fought for? What have you ever bled for? The face of the Earth is scarred with the walking dead. The Age of the Gross is a living virus. This is the future you have created. This is the world you have set ablaze. All your lies are coming true. All freedom is lost. All hope is gone.

Gematria (The Killing Name)

Words and Music by Slipknot

Drop D tuning, down 1 1/2 steps:
(low to high) B-F-B-E-G-C#



Intro

Very fast ♩ = 213

*D5 B5 Bb5 D5 E5 F5 D5 E5 Eb5

Gtr. 1 (dist.)

First system of guitar notation for Gtr. 1 (dist.). It includes a staff with a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. The first measure has a forte (f) dynamic and a palm mute (P.M.) indicated by a dashed line. The second measure has a palm mute (P.M.). The third measure has a palm mute (P.M.) and a dashed line. The fourth measure has a palm mute (P.M.). The fifth measure has a palm mute (P.M.) and a dashed line. The sixth measure has a palm mute (P.M.). The seventh measure has a palm mute (P.M.). The eighth measure has a palm mute (P.M.). The ninth measure has a palm mute (P.M.). The tenth measure has a palm mute (P.M.). The eleventh measure has a palm mute (P.M.). The twelfth measure has a palm mute (P.M.). The thirteenth measure has a palm mute (P.M.). The fourteenth measure has a palm mute (P.M.). The fifteenth measure has a palm mute (P.M.). The sixteenth measure has a palm mute (P.M.). The seventeenth measure has a palm mute (P.M.). The eighteenth measure has a palm mute (P.M.). The nineteenth measure has a palm mute (P.M.). The twentieth measure has a palm mute (P.M.).

Gtr. 2 (dist.)

Second system of guitar notation for Gtr. 2 (dist.). It includes a staff with a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. The first measure has a forte (f) dynamic. The second measure has a forte (f) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a forte (f) dynamic. The fifth measure has a forte (f) dynamic. The sixth measure has a forte (f) dynamic. The seventh measure has a forte (f) dynamic. The eighth measure has a forte (f) dynamic. The ninth measure has a forte (f) dynamic. The tenth measure has a forte (f) dynamic. The eleventh measure has a forte (f) dynamic. The twelfth measure has a forte (f) dynamic. The thirteenth measure has a forte (f) dynamic. The fourteenth measure has a forte (f) dynamic. The fifteenth measure has a forte (f) dynamic. The sixteenth measure has a forte (f) dynamic. The seventeenth measure has a forte (f) dynamic. The eighteenth measure has a forte (f) dynamic. The nineteenth measure has a forte (f) dynamic. The twentieth measure has a forte (f) dynamic.

*Chord symbols reflect implied harmony.

D5 B5 Bb5 D5 E5 F5 D5 C#5 D5 C5 G5

Third system of guitar notation. It includes a staff with a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. The first measure has a forte (f) dynamic. The second measure has a forte (f) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a forte (f) dynamic. The fifth measure has a forte (f) dynamic. The sixth measure has a forte (f) dynamic. The seventh measure has a forte (f) dynamic. The eighth measure has a forte (f) dynamic. The ninth measure has a forte (f) dynamic. The tenth measure has a forte (f) dynamic. The eleventh measure has a forte (f) dynamic. The twelfth measure has a forte (f) dynamic. The thirteenth measure has a forte (f) dynamic. The fourteenth measure has a forte (f) dynamic. The fifteenth measure has a forte (f) dynamic. The sixteenth measure has a forte (f) dynamic. The seventeenth measure has a forte (f) dynamic. The eighteenth measure has a forte (f) dynamic. The nineteenth measure has a forte (f) dynamic. The twentieth measure has a forte (f) dynamic.

F#5 Eb D5 D D5 E5 F5 D5 Bb5 B5 D5 E5 A5 Eb5

Fourth system of guitar notation. It includes a staff with a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. The first measure has a forte (f) dynamic. The second measure has a forte (f) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a forte (f) dynamic. The fifth measure has a forte (f) dynamic. The sixth measure has a forte (f) dynamic. The seventh measure has a forte (f) dynamic. The eighth measure has a forte (f) dynamic. The ninth measure has a forte (f) dynamic. The tenth measure has a forte (f) dynamic. The eleventh measure has a forte (f) dynamic. The twelfth measure has a forte (f) dynamic. The thirteenth measure has a forte (f) dynamic. The fourteenth measure has a forte (f) dynamic. The fifteenth measure has a forte (f) dynamic. The sixteenth measure has a forte (f) dynamic. The seventeenth measure has a forte (f) dynamic. The eighteenth measure has a forte (f) dynamic. The nineteenth measure has a forte (f) dynamic. The twentieth measure has a forte (f) dynamic.

D5 B5 Bb5 D5 E5 F5 D5 E5 Eb5 D5 B5 Bb5 D5 E5

Gtrs. 1 & 2

F5 D5 C#5 D5 C5 G5 F#5 Eb D5 D

D5 E5 F5 D5 Bb5 B5 D5 E5 A5 Eb5 D5 B5 Bb5 D5 E5

Half-time feel

Gtr. 1

Gtr. 2

F5 D5 G°7 D D5 B5 Bb5 D5 E5 F5 D5 G°7 D

Grtr. 1 & 2

D5 B5 Bb5 E5 F5 D5 Gm D D5 B5 Bb5 E5

P.M. --- P.M. P.M. --- P.M. --- P.M.

1. 2. End half-time feel

F5 D5 Gm D F5 D5 Eb D5 D D5 E5 F5 D5

P.M. --- P.M. P.M. --- P.M. --- P.M. ---

Grtr. 2

Bb5 B5 D5 Eb6 D5 D6 D5 E5 F5 D5 Bb5 B5 D5 Eb6 D5

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

Grtr. 1

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

D6 D5 E5 F5 D5 Bb5 B5 D5 Eb6 D5 D6 D5 E5 F5 Eb5

P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

D5

[illegible]

End half-time feel

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and vocal parts. The guitar part is in the key of D major and features a complex arrangement of chords and melodic lines. The piano part provides harmonic support with sustained chords and moving bass lines. The vocal part includes the iconic opening line "Hello, darkness, my old friend" and the chorus "The sound of silence." The score is divided into measures, with some measures containing multiple staves for different instruments or voices. The overall mood is contemplative and atmospheric, characteristic of the song's sound.

Verse

D5 Eb5 B5 D5 Eb5 D5 Ab5 D5 Eb5 D5 Eb5 B5 D5

twelve eight sev - en - ty - three. — That was all I got — and now

Rhy. Fig. 1

*Gtrs. 1 & 2

P.M. --- P.M. P.M. --- P.M. --- P.M. --- P.M. --- P.M. P.M. ---

0 0 0 1 0 4 2 0 0 1 0 0 6 0 0 0 1 0 0 0 1 0 4 2 0 0

*Composite arrangement

you got me. All I ev - er real - ly want - ed was to take the blame. — I will

P.H. 1 P.H. --- P.M. --- P.M. P.M. --- P.M. ---

2 2 0 3 2 0 0 0 1 0 4 2 3 2 1 0 0 6 0 0 0 1

Pitch: A B A G F#

D5 Eb5 B5 D5 Ab5 G5 F5 Eb6 D5 Eb5 B5 D5

go down in his - to - ry and not down in flames. — Men - in - gi - tis, I —

End Rhy. Fig. 1

P.M. --- P.M. P.M. --- P.M. --- P.M. --- P.M. ---

0 0 0 1 0 4 2 0 0 6 6 5 5 5 5 5 5 5 1 1 1 1 0 0 0 1 0 4 2 0 0

— will sur - vive this. Dry sock - ets and a schiz - o - phren - ic cri - sis.

P.M. --- P.M. --- P.M. --- P.M. P.M. --- P.H. 1 P.H. ---

1 0 0 6 0 0 0 1 0 0 0 1 0 4 2 0 0 2 2 0 3 2

Pitch: A B A G F#

D5 Eb5 D Eb5 D5 Ab5 D5 Eb5 D5 Eb5 D Eb5 D5 Ab5 D5

I don't need this, don't wan-na be this. I - con in the mak - ing, my hands are fuck - ing shak - ing. —

P.M. - - - P.M. P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - - - steady gliss.

0 0 0 1 0 9 0 0 1 0 0 6 0 0 0 1 0 0 0 1 0 9 0 0 1 0 0 0 16

P.M. - - - P.M. P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. - - - P.M. - - -

0 0 0 1 0 5 0 0 1 0 0 6 0 0 0 1 0 0 0 1 0 5 0 0 1 0 0 6 0 0 12

Pre-Chorus
Half-time feel

D5 Eb5 E5 Ab5 Eb D5 Eb5 E5

Gtr. 1: w/ Riff A (3 times)
Gtr. 2: w/ Riff A1 (2 times)

Riff A1 End Riff A1

0 0 0 0 0 0 1 1 1 1 1 1 2 2 2 2 2 2 2 2 2 2 6 6 6 6 6 6 5 5 5 5

Riff A End Riff A

0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 6 6 6 6 6 6 6 6 6 6

Ab5 Eb D5 Eb5 E5 Ab5 Eb

What if God does - n't care? —

Chorus

End half-time feel Double-time feel

Gtr. 1: w/ Rhy. Fig. 2

D5

E^b5

E5

A^b5

E^b

D5

C5

A^b5

G5 D5

What if God does - n't care? We'll nev - er

Gtr. 2

P.M.

0 0 0 0 0 0 1 1 1 1 1 1 2 2 2 2 1 1 1 1 1 1 6 6 6 6 6 6 5 5 5 5 0 0 0 0 0 0 5 5 6 6 6 6 5 0

B5

A^b5

G5

D5

C5

A^b5

G5

A^b5

G5

D5

D^b5

C5

G5

sur - ren - der. The time is now.

P.M.

P.M.

P.M.

0 4 4 4 6 6 5 0 0 5 5 6 6 5 0 6 6 5 0 6 6 5 0

End double-time feel

D5 C5

A^b5

G5

D5

B5

A^b5

G5

D5

C5

A^b5

G5

A^b5

G5

F5

E^b5

Con - tin - ue, we're in you, and we will burn your cit - ies

Gtr. 1

Rhy. Fig. 3

P.M.

P.M.

P.M.

P.M.

0 5 5 6 6 5 0 0 4 4 6 6 5 0 0 5 5 6 6 5 0 9 9 8 8 6 6 5 5

Gtr. 2

P.M.

P.M.

P.M.

P.M.

0 5 5 6 6 5 0 0 4 4 6 6 5 0 0 5 5 6 6 5 0 6 6 5 5 3 3 1 1

Interlude

D5 G5 D5 Ab5 D5 G5 D5 Ab5 G5 D5 F5 D5 Eb5 D5 G5 D5 Ab5 D5 G5 D5

down. _____

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 0 5 0 6 0 5 0 5 6 5 0 3 0 1 0 0 5 0 6 0 5 0

Rhy. Fig. 4

The musical score for "The Rose Tree" is presented in two systems. The first system includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment is written on a single staff, starting with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The second system continues the melody and accompaniment. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The score is labeled "P.M." and includes a dashed line indicating a continuation of the piece.

G5 Ab5 G5 D5 F5 D5 Eb5 D5 G5 D5 Ab5 D5 G5 D5 G5 Ab5 G5 D5 F5 D5 Eb5

The musical notation shows a guitar solo in standard notation. The key signature has one flat (Bb). The solo consists of several measures, each with a specific chord indicated above it. The notes are primarily in the lower register, with some higher notes in the final measures. The notation includes a treble clef, a key signature of one flat, and a series of chords: G5, Ab5, G5, D5, F5, D5, Eb5, D5, G5, D5, Ab5, D5, G5, D5, G5, Ab5, G5, D5, F5, D5, Eb5. The solo is marked with a 'P.M.' (Palm Mute) symbol at the beginning and end of the first and fourth measures. The notation is presented on a single staff with a treble clef and a key signature of one flat.

P.M. P.M. P.M. P.M.

End Rhy. Fig. 4

P.M.

Half-time feel

D5 G5 D5 Ab5 D5 G5 Eb5 D5 C5 Ab5 D5 C5 Ab5 G5 D5 D Eb D

P.M. ---| P.M. P.M. P.M. ---| P.M. P.M. P.M. ---

0 0 5 0 6 0 5/ 13 12 10 13 12 10 0 0 4 0 5 1 0 4 0 0

0 0 5 0 6 0 5/ 13 12 10 13 12 10 0 0 0 0 1 0 0 0 0

7 7 5 0 7 7 5 0 6 5 3 6 5 3 0 0 4 0 5 1 0 4 0 0

0 0 5 0 0 0 5 0 6 5 3 6 5 3 0 0 0 0 1 0 0 0 0

G5 Ab5 G5 D5 F5 D5 Eb5 D5 D Eb D G5 Ab5 G5 D5 F5 D5 Eb5

Gtrs. 1 & 2

P.M. -----| P.M. ---| P.M. P.M. P.M. -----|

5 6 5 0 3 0 1 0 0 4 0 5 4 0 5 6 5 0 3 0 1

D5 D Eb D G5 Ab5 G5 D5 F5 D5 Eb5 D5 D Eb D Ab5 N.C.

P.M. -| P.M. P.M. P.M. -----| P.M. -| P.M. P.M. P.M. P.M. P.M.

0 0 4 0 5 0 4 0 5 6 5 0 3 0 1 0 0 4 0 5 4 0 6 0 10 12

Chorus

2nd time, Gtr. 7 tacet

D5 G5 Ab5 G5 Ab5 G5 D5 F5 D5 Eb5 D5 G5 Ab5 G5

A - mer - i - ca is a kill - ing name. — It does - n't feel or dis -

Rhy. Fig. 5

P.M. -----| P.M. -----| P.M.

0 0 5 6 5 5 6 5 0 3 0 6 7 5 0 5 6 5

Ab5 G5 D5 F5 D5 Eb5 D5 G5 Ab5 G5 Ab5 G5 D5 F5 D5 Eb5

crim - i - nate. — And life is just a kill - ing field. —

End Rhy. Fig. 5

P.M. -----| P.M. P.M. -----|

5 6 5 0 3 0 6 7 5 0 5 6 5 5 5 6 5 0 3 0 6

D5 G5 Ab5 G5 Ab5 Eb5 D5 G5 Ab5 G5 Ab5 G5 D5 F5 D5 Eb5

It's all that's left, noth-ing's real. — Throw a - way your dis - pos - a - ble past,

Gtr. 2

P.M.

P.H.

Pitch: Bb

Gtr. 1

P.M.

P.H.

Pitch: F

To Coda 1

To Coda 2

D5 G5 Ab5 G5 Ab5 G5 D5 F5 D5 Eb5 D5 G5 Ab5 G5 Ab5 G5 D5 F5 D5 Eb5

and fall a - part like a cig - a - rette ash. We are the fa - tal and vi - tal ones of the

D5 G5 Ab5 G5 Ab5 Eb5 D5 N.C.

world, — and we will burn your cit - ies down. —

Gtr. 2

P.M.

P.H.

Pitch: Bb

Gtr. 1

P.M.

Guitar Solo

Gtrs. 1 & 2 Rhy. Fig. 6

P.M.

[illegible][illegible]

Gr. 2

The musical score for guitar 2 is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody consists of eighth notes, with some beamed together in groups of four. A dashed line labeled "P.M." is positioned below the first six measures. Below the staff is a fretboard diagram with two rows of fret numbers. The first row contains fret numbers 8, 8, 8, 8, 8, 8, 8, 8, 9, 9, 9, 9, 9, 11, 11, 11, 11. The second row contains fret numbers 8, 8, 8, 8, 8, 8, 8, 8, 9, 9, 9, 9, 9, 11, 11, 11, 11.

P.M.

8 8 8 8 8 8 8 8 9 9 9 9 9 11 11 11 11

8 8 8 8 8 8 8 8 9 9 9 9 9 11 11 11 11

Gtr. 1: w/ Rhy. Fig. 6

Bb5 Cb5 Ab5 Bb5 Cb5 Db5

Gtr. 3

*8va

Gtr. 4 (dist.)
divisi

1 1/2

f

(15) 15 13 12 15/19 18 21 18 19-19 (19) 18 5 6 5/7

*Refers to Gtr. 3 only.

Gtr. 2

*Refers to Gtr. 3 only.

P.M. -----

P.M. -----

Guitar Solo

Gtr. 3 tacet

D5

A \flat 5

G5

Gtr. 3

8va - 7

18

Gtr. 4

Gtrs. 1 & 2

Rhy. Fig. 7

B \flat 5

F5

D5

A \flat 5

Gtr. 4

steady gliss.

rake - -

End Rhy. Fig. 7

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 7

G5

B \flat 5

F5

Gtr. 4

Pre-Chorus

D5
Rhy. Fig. 8

Gtrs. 1 & 2

A^b5

Gtr. 4 tacet

G5

B^b5

F5

End Rhy. Fig. 8

What if God does - n't care? _

Riff B

Gtrs. 5 & 6 (dist.)

mf

End Riff B

7 5 7 8 7 5 7 8 7 5 7 8 10 (10) 5

5 3 5 6 5 3 5 6 5 3 5 6 8 8 3

Gtr. 4

w/ bar

0

-1

slack

Gtrs. 1 & 2: w/ Rhy. Fig. 8
Gtrs. 5 & 6: w/ Riff B

D5

A^b5

G5

B^b5

F5

What if God does - n't care? _

Gtr. 6: w/ Riff B (2 times)

D5

A^b5

G5

B^b5

F5

What if God does - n't care? _

Gtr. 5

Riff C

End Riff C

10 9 10 12 10 9 10 12 10 9 10 12 14 (14) 9

8 7 8 10 8 7 8 10 8 7 8 10 12 12 7

Rhy. Fig. 9


Gtrs. 1 & 2

P.M.

End Rhy. Fig. 9

0 0 0 0 0 0 0 0 6 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5 8 8 8 8 3 3 3 3

Ab5



f
 P.M.

5 5 5 5 8 8 8 8 7 7 7 7 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10

Bb5

F5

Ah, _____

8va-----

P.M. -

The image shows a musical score for a guitar and voice duet. The top staff is for the voice, and the bottom staff is for the guitar. The voice part includes a melody with a 'P.M.' (Piano Melody) section and a 'P.M.' (Piano Melody) section. The guitar part includes a 'P.M.' (Piano Melody) section and a 'P.M.' (Piano Melody) section. The score is for a guitar and voice duet.

⊖ Coda 1

Slower ♩ = 144

Slower ♩ = 144

D5 G5 Ab5 G5 Ab5 F6sus2 D5 Eb5 B5 D5

world, _____ and we will burn your cit - ies down. _____

Gtr. 1

P.M.

P.H.

P.M. - - - - -

Pitch: C

Rhy. Fig. 10

Gtr. 2

P.M.

P.M. - - - - -

P.M. - - -

P.M.

P.M. ---

E♭5 D5 A♭5 D5 E♭5 D5 E♭5 B5 D5 E♭5 D5 A♭5 D5 E♭5

Gtr. 1

Harm.

Pitch: B
G

Gtr. 8 (dist.)

mf

Gtr. 2

End Rhy. Fig. 10

P.M. --- P.M. --- P.M. --- P.M. P.M. P.M. --- P.M. ---

1 0 0 6 0 0 0 1 0 0 0 1 0 4 2 0 0 1 0 0 6 0 0 0 1

Gtr. 2: w/ Rhy. Fig. 10

D5 E♭5 B5 D5 E♭5 D5 A♭5 D5 E♭5 D5 E♭5 B5 D5 E♭5 D5 A♭5 D5 E♭5

Whispered: Down. — Ah, we will burn your cit-ies down. —

Gtr. 1 *loco*

7 10 9 10 10 12 9 10 9 7 9 9 7 5 7 5 3

Gtr. 8

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 10
Gtr. 8 tacet

D5 E♭5 B5 D5 E♭5 D5 A♭5 D5 E♭5 D5 E♭5 B5 D5 E♭5 D5 A♭5 D5 E♭

Uh. Uh.

D5 Eb5 B5 D5 Eb5 D5 Ab5 D5 Eb5 D5 Eb5 B5 D5 Eb5 D5 Ab5 D5

Rhy. Fig. 11

*Gtrs. 1 & 2

We will burn your cit - ies down. _

P.M. - - P.M. P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M. - - P.M. - -

*Composite arrangement

Eb5 B5 D5 Eb5 D5 Ab5 D5 Eb5 B5 D5 Eb5 D5 Ab5 D5

P.M. - - P.M. P.M. - - P.M. - - P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M. - - P.M. - -

Eb5 B5 D5 Eb5 D5 Ab5 D5 Eb5 B5 D5 Eb5 D5 Ab5 D5 Eb5

Yeah. We will burn your cit - ies

End half-time feel

End Rhy. Fig. 11

P.M. - - P.M. P.M. - - P.M. - - P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M. - - P.M. - -

Faster ♩ = 199

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)
Gtr. 2: w/ Rhy. Fig. 1 (1 3/4 times)

D5 N.C. D5 Eb5 B5 D5 Eb5 D5 Ab5 D5 Eb5

down. 3. Feed the hun - gry, feed them shit.

Gtr. 2

Gtr. 1 divisi

D5 Eb5 B5 D5 Eb5 B5 D5 E5 Eb5 D5 Ab5 D5 Eb5

Feed them bones and pol - i - tics. — You wan - na rev - o - lu - tion - ize? —

Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)

D5 Eb5 B5 D5 Ab5 G5 F5 Eb6 D5 Eb5 B5 D5 Eb5 D5 Ab5 D5 Eb5

Be spe - cif - ic and be - lieve your eyes. — Start a war in an - oth - er back yard,

Gtr. 1 Rhy. Fig. 12

End Rhy. Fig. 12

P.M. - - - P.M. P.M. - - -

0 0 0 1 0 4 2 0 0 6 6 6 6 5 5 3 3

*Chord symbols reflect harmony played by Gtr. 2.

D5 Eb5 B5 D5 Eb5 B5 F5 E5 Eb5 D5 Ab5 D5 Eb5

and we'll de - stroy your house of cards. — Give me a min - ute and I'll change your mind.

Chorus

Double-time feel

Gtr. 1: w/ Rhy. Fig. 2

D5 Eb5 B5 D5 Ab5 G5 F5 Eb6 D5 C5 Ab5 G5 D5 B5 Ab5 G5 D5

Give me a bul - let and I'll change your life. — We'll nev - er sur - ren - der.

P.M. - - - P.M. P.M. - - - P.M. P.M.

0 0 0 1 0 4 2 0 0 6 6 6 5 5 5 5 5 5 5 5 1 1 1 1 0 6 6 6 5 0 0 4 2 4 2 6 6 5 0

Gtr. 1: w/ Rhy. Fig. 3

C5 Ab5 G5 D5 Ab5 G5 D5 Ab5 G5 D5 C5 Ab5 G5 D5 B5 Ab5 G5 D5

The time is now. — Con - tin - ue, we're in you, —

P.M. P.M. - - - P.M.

0 6 6 5 0 6 6 5 0 6 6 7 0 0 6 6 5 0 0 4 2 4 2 6 6 5 0

Interlude

End double-time feel

Gtr. 1: w/ Rhy. Fig. 4

C5 Ab5 G5 Ab5 G5 F5 Eb5 D5 D Eb D

and we will burn your cit - ies down.

P.M. P.M. P.M. P.M. P.M. P.M.

G5 Ab5 G5 D5 F5 D5 Eb5 D5 D Eb D G5 Ab5 G5 D5 F5 D5 Eb5

P.M. P.M. P.M. P.M. P.M.

D.S. al Coda 2

D5 D Eb D G5 Ab5 G5 D5 F5 D5 Eb5 D5 D Eb D Ab5 N.C.

Gtr. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 1

⊕ Coda 2

Gtrs. 1 & 2: w/ Rhy. Fig. 5

D5 G5 Ab5 G5 Ab5 Eb5 D5 G5 Ab5 G5 Ab5 G5 D5 F5 D5 Eb5

world, _____ and we will burn your cit - ies down, _____

Gtr. 2

P.M.

P.H.

Pitch: Bb

Gtr. 1

P.M.

P.H.

Pitch: F

D5 G5 Ab5 G5 Ab5 G5 D5 F5 D5 Eb5 D5 G5 Ab5 G5 Ab5 G5 D5 F5 D5 Eb5

down, _____ down. _____

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (1st 4 meas.)

D5 G5 Ab5 G5 Ab5 Eb5 D5 G5 Ab5 G5

Uh, _____ we will burn your cit - ies down, _____

Gtr. 2

P.M.

P.H.

Pitch: Bb

Gtr. 1

P.M.

P.H.

Pitch: Bb

Ab5 G5 D5 F5 D5 Eb5 D5 G5 Ab5 G5 Ab5 G5 D5 F5 D5 Eb5 D5 G5 Ab5 G5

down, _____

down. _____ Huh, we will

Gtrs. 1 & 2

P.M. P.M. P.M.

7 7 8 7
5 5 6 5 5 6 5 0 3 0 6 5 0 5 6 5

Outro

Slower ♩ = 136

Gtrs. 1 & 2: w/ Rhy. Fig. 10

Ab5 Eb5 D5 Eb5 B5 D5 Eb5 D5 Ab5 D5 Eb5

burn your cit - ies down. _____

Gtr. 2

mf w/ rotary wah

4

Gtr. 1

P.H. P.M.

Pitch: F

6 (6) 1 2 3 1 2 3 1 1 1

Gtrs. 1 & 2: w/ Rhy. Fig. 11

D5 Eb5 B5 D5 Eb5 D5 Ab5 D5 Eb5 D5 Eb5 B5 D5

A -

Gtr. 9

(4) 4

E♭5 D5 A♭5 D5 E♭5 D5 E♭5 B5 D5 E♭5 D5 A♭5 D5

mer - i - ca, What if God does - n't care? —

4

Gtr. 9: w/ Riff D (3 times)

E♭5 B5 D5 E♭5 D5 A♭5 D5 E♭5 B5 D5

Ah.

Riff D End Riff D

4

E♭5 D5 A♭5 D5 E♭5 B5 D5 E♭5 D5 A♭5 D5

Ah. Ah.

E♭5 B5 D5 E♭5 D5 A♭5 D5 E♭5

What if God does - n't care? —

Gtrs. 1 & 2

P.M. --- P.M. P.M. --- P.M. --- P.M. ---

0 0 0 1 0 4 2 0 0 1 0 0 6 0 0 0 1

Words and Music by Slipknot

Intro

Moderately ♩ = 97

N.C. Fm/A^b Em/G F5 G5 C5 C^b5 F5 G5 Fm/A^b Em/G F5 G5 C5 C^b5 F5 G5

*Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

*Composite arrangement

Double-time feel

****Ab5**

G5

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of a series of eighth notes, grouped into four measures of four notes each. The notes are: G4, A4, B-flat4, C5 (first measure); D5, E-flat5, F5, G5 (second measure); A5, B5, C6, D6 (third measure); and E6, F6, G6, A6 (fourth measure). Below the staff, there is a row of 20 numbers: 6 6 6 6 6 6 6 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5 5 5 5 5.

**Chord symbols reflect implied harmony.

F5 G5 C5 Cb5 F5 G5

3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 10 10 10 10 9 9 9 9 3 3 3 3 5 5 5 5

Ab5 G5

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

F5 G5 C5 C \flat 5 F5 G5

3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 10 10 10 10 9 9 9 9 3 3 3 3 5 5 5 5

Gr. 1

G5 D5 Eb5 D5

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

5 6 5 0 0 0 0 0 0 1 3 1 0 0 0 0 0 0 0 0 5 6 5 6 5 6 5 3 5 3 5 0 0 0 0 0 0

Gr. 2

5 6

G5 D5 Eb5 D5

1. Oo, — my

*Gtrs. 1 & 2

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

5 6 5 0 0 0 0 0 0 1 3 1 0 0 0 0 0 0 0 0 5 6 5 6 5 8 6 5 6 5 6 5 6 5 6 5 3 5

*Composite arrangement

Verse

G5 D5 Eb5 D5

guilt and my shame — will al-ways sell me short, — al-ways feel the same. — And my

Riff A

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

5 6 5 0 0 0 0 0 0 1 3 1 0 0 0 0 0 0 0 0 5 6 5 6 5 6 5 3 0 3 5 0 0 0 0 0 0

G5 D5 Eb5 D5

face and my soul — al-ways wear me thin, — al-ways un - der con - trol. — But the

End Riff A

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

5 6 5 0 0 0 0 0 0 1 3 1 0 0 0 0 0 0 0 0 5 6 5 6 5 8 6 5 6 5 6 5 6 5 6 5 3 5

Gtrs. 1 & 2: w/ Riff A

G5 D5 Eb5 D5

long - est ho - urs you'll live in your life are the ones you sit through to know if you're right, So I'll

End double-time feel

G5 D5 Eb5 D5

wait, but I pray that I'm wrong, be-cause I think I know what's go - in' on.

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Fm/Ab Em/G F5 G5 C5 Cb5 F5 G5 Fm/Ab Em/G F5 G5 C5 Cb5 F5 G5

2. So, let me get this

Gtr. 3 (dist.)

f w/ phaser
6 11/13 11/13 13 11/13

Verse

Double-time feel

Gtrs. 1 & 2: w/ Riff A (2 times)

Gtr. 3 tacet

G5 D5 Eb5 D5

straight: the on - ly will is my own, I do what - ev - er I want and stay a - lone.
life is un - done and I'm a sin - ner to most but a sage to some. And my

G5 D5 Eb5 D5

All my de - ci - sions make it un - touch - a - ble and taint - ed.
gods are un - true. I'm prob - a - bly wrong but I'm bet - ter than you. And the

G5 D5 Eb5 D5

I'll on - ly suf - fer for the rest of my life, but I will al - ways find a way to sur - vive.
long - est ho - urs I've had in my life were the ones I went through to know I was right. So I'm

End double-time feel

G5 D5 Eb5 D5

I'm not a fail - ure but I know what it's like. I can take it, or leave it, or die.
safe, but I'm a lit - tle out - side. I'm gon - na laugh when I'm bur - ied a - live.

Chorus

3rd time, Gtr. 4 tacet

D5

*Voc. Fig. 1

End Voc. Fig. 1

Stay. _____ You don't al - ways know where _ you
(Stay.) _____

Rhy. Fig. 2

Gtrs. 1 & 2

P.M. -----

7 7 7 5 7 7 5 8 7 5 6 7 7 5 7 7 5 6 5 3 0

*Refers to Bkgd. Voc. only.

E \flat 5

F5

stand _ till you know that _ you won't run _ a - way _

End Rhy. Fig. 2

1 3 1 0 1 1 1 1 3 1 0 3 5 3 0 3 3 5 4 6 5 3 0

To Coda 1

To Coda 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5

**Voc. Fig. 2

E \flat 5

F5

End Voc. Fig. 2

There's some - thing in - side me _ that feels _ like breath - ing in sul - fur. _

(Way.) _____

**As before

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/2 times)

Fm/A \flat

Em/G

F5

G5

C5

C \flat 5

F5

G5

Fm/A \flat

Em/G

Gtr. 3

4/6 (6) 13 11 13

F5 G5 C5 Cb5 F5 G5 Fm/A^b Em/G F5 G5 C5 Cb5 F5 G5

3. My

Coda 1

E^b5 F5

feels _____ like breath - ing _____ in sul - fur. _____

Interlude

D5 E^b5 D5 B^b5 A5 E^b5 D5 E^b5 D5 B^b5 A5 E^b5

Riff B

Gtrs. 1 & 2

P.M. ----- P.M. ----- P.M. -----

5 5 5 6 6 6 5 5 5 8 8 8 7 7 6 6 5 5 5 6 6 6 5 5 5 8 8 8 7 7 6 6

D5 E^b5 D5 B^b5 A5 E^b5 D5 E^b5 D5 B^b5 A5 E^b5

End Riff B

P.M. ----- P.M. ----- P.M. -----

5 5 5 6 6 6 5 5 5 8 8 8 7 7 6 6 5 5 5 6 6 6 5 5 5 8 8 8 7 7 6 6

Gtr. 2: w/ Riff B

D E^b D B^b A E^b D E^b D B^b A E^b

Riff C

Gtr. 1

P.M. ----- P.M. ----- P.M. -----

9 9 9 10 10 10 9 9 9 12 12 12 11 11 10 10 9 9 9 10 10 10 9 9 9 12 12 12 11 11 10 10

D Eb D Bb A Eb D Eb D Bb A Eb

Like breath - ing in sul - fur.

Gtr. 4 (dist.)

Gtr. 1

End Riff C

P.M. ----- P.M. ----- P.M. -----

9 9 9 10 10 10 9 9 9 12 12 12 11 11 10 10 9 9 9 10 10 10 9 9 9 12 12 12 11 11 10 10

Guitar Solo

G5/D C5/G F#5/C# Bb5/F A5/E F#5/C# G5/D C5/G F#5/C# Bb5/F A5/E F#5/C#

Gtr. 4

15 13 14 13 17 14 12 13 15 12 13 12 15 20 18 17 18 17 (17) 9 10 12 9 9 10 12 11

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2

7 12 (12) 6 (6) 10 9 6 7 12 (12) 6 (6) 10 9 6 5 10 (10) 4 (4) 8 7 4 5 10 (10) 4 (4) 8 7 4

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

G5/D C5/G F#5/C# Bb5/F A5/E F#5/C#

Gtr. 4

13 15 13 12 13 15 12 13 17 13 12 13 12 15 13 12 13 12 14 12 10 12 13 12 14 12 9 10

G5/D C5/G F#5/C# Bb5/F A5/E F#5/C#

12 10 9 12 10 9 10 9 12 10 8 9 10 9 12 10 8 7 8 7 8 7 10 8 7 5 3

G5/D C5/G F#5/C# Bb5/F A5/E F#5/C# G5/D C5/G F#5/C# Bb5/F A5/E F#5/C#

G5/D C5/G F#5/C# Bb5/F A5/E F#5/C#

Like

G5/D C5/G F#5/C# Bb5/F A5/E F#5/C#

breath - ing in sul - fur.

D.S.S. al Coda 2

⊕ Coda 2

Eb5

F5

feels like breath - ing in sul - fur.

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

D5

Stay. You don't al - ways know where - you (You

Gtr. 1 Rhy. Fig. 4

E♭5 F5

stand, — don't al - ways know where — till you you know stand. that — you won't run — a —

End Rhy. Fig. 4

1 3 1 0 1 1 1 1 3 1 0 3 5 3 0 3 3 5 4 6 5 3 0

Bkgd. Voc.: w/ Voc. Fig. 2
Gtr. 1: w/ Rhy. Fig. 4
D5 E♭5

way. — There's some - thing - in - side me — that feels — like
There's some - thing - in - side me — that

Outro
Gtr. 1: w/ Riff B (2 times)
Gtr. 2: w/ Riff C (2 times)
F5 D E♭ D B♭ A E♭ D E♭ D B♭ A E♭

breath - ing — in sul - fur. —

D E♭ D B♭ A E♭ D E♭ D B♭ A E♭ D E♭ D B♭ A E♭

Like breath - ing — in sul - fur.

D E♭ D B♭ A E♭ D E♭ D B♭ A E♭ D E♭ D B♭ A E♭

Like breath - ing — in sul - fur. —

D5 E♭5 D5 A♭5 G5 E♭5 D5 E♭5 D5 B♭5 A♭5 E♭5

Gtrs. 1 & 2 Rhy. Fig. 5

2 3 2 6 6 5 3 2 3 2 8 8 6 3

1.

D5 Eb5 D5 Ab5 G5 Eb5 D5 Eb5 D5 Bb5 Ab5 Eb5

Like breath - ing in sul - fur.

End Rhy. Fig. 5

2.

Half-time feel

D5 Eb5 D5 Bb5 Ab5 Eb5 D5 Eb5 D5 Ab5 G5 Eb5

breath - ing in sul - fur.

D5 Eb5 D5 Bb5 Ab5 Eb5 D5 Eb5 D5 Ab5 G5 Eb5

D5 Eb5 D5 Bb5 Ab5 Eb5 D5 Eb5 D5 Ab5 G5 Eb5

P.M. -----

Gtrs. 1 & 2: w/ Rhy. Fig. 5

D5 Eb5 D5 Bb5 Ab5 Eb5 D5 Eb5 D5 Ab5 G5 Eb5 D5 Eb5 D5 Bb5 Ab5 Eb5

Like breath - ing in sul - fur.

Psychosocial

Words and Music by Slipknot

Drop D tuning, down 2 1/2 steps:
(low to high) A-E-A-D-F-B

Intro

Moderately fast ♩ = 135

E5 ***D5

Gtr. 1 (dist.)

*Track fades in.

TAB 2/2 2

0

f P.M.

P.M.

Gtr. 2 (dist.)

**Track fades in.

TAB 2/2 2

0 0 6 0 0 5 0 3 5 0 0 0 0 0 5 0 0 6 0 3 4

Pitch: B Eb

***Chord symbols reflect implied harmony.

Eb E F# F D5

P.H. P.M. P.M. P.M. P.M. P.M.

Pitch: Eb

P.H. P.M. P.M. P.M. P.H. P.M. P.M.

Pitch: Eb C

E^b E F[#] F

P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

0 0 0 0 5 0 0 0 6 0 3 4 0 5 5 5 0 3 4 0 0 6 6 6 6 7 7 7 7 9 9 9 9 8 8 8 8

P.H. P.M. P.H. P.M. P.M.-----

0 0 0 0 5 0 0 6 0 3 4 0 5 0 0 6 0 3 4 0 0 5 5 5 5 6 6 6 6 8 8 8 8 7 7 7 7

Pitch: C C

E^b E F[#] F E^b E F[#] F E^b E F[#] F G5 Ab5

Oh, _____ yeah!

P.M.-----

6 6 6 6 7 7 7 7 9 9 9 9 8 8 8 8 6 6 6 6 7 7 7 7 9 9 9 9 8 8 8 8 6 6 6 6 7 9 8 15 15

P.M.-----

5 5 5 5 6 6 6 6 8 8 8 8 7 7 7 7 5 5 5 5 6 6 6 6 8 8 8 8 7 7 7 7 5 6 8 6 5 6

1.

Ab5 D5 G5 D5 G5 A5 D5 G5 D5 G5 Ab5 D5 G5 D5 G5 Ab5 G5 F5 D5 F5 G5 F5 E5

Rhy. Fig. 1 End Rhy. Fig. 1

Strs. 1 & 2

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

6 6 6 6 7 7 7 7 9 9 9 9 8 8 8 8 6 6 6 6 7 7 7 7 9 9 9 9 8 8 8 8 6 6 6 6 7 9 8 15 15

_____ the wall. But no one else _ can see _____ the pres-er - va-tion of the mar-tyr in

E♭5 B♭5 G5 F5 A♭5 G5 N.C. D5 G5 A♭5

P.M. ----- P.M.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

A♭5 D5 G5 D5 G5 A♭5 D5 G5 D5 G5 A♭5 D5 G5 D5 G5 A♭5 G5 F5 D5 F5 G5 F5 E5

me. Psy-cho - so - cial. Psy-cho - so - cial. Psy-cho - so - cial.

D.S. al Coda

A♭5 D5 G5 D5 G5 A♭5 D5 G5 D5 G5 A♭5 G5 F5 D5 F5 G5 F5 E5

Psy-cho - so - cial. Psy-cho - so - cial. Psy-cho - so - cial. 2. Oh, there are

Coda

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

A♭ E♭ B♭ G Cm E♭ A♭

And the rain _ will kill _ us all, _ we throw our - selves _ a - gainst _

Gtr. 3 (dist.)

mp

E♭ B♭ G N.C. D5 F5 A♭5

_____ the wall. But no one else _ can see _____ the pres-er - va-tion of the mar-tyr in

Gtr. 3

Gtrs. 1 & 2

P.M. ----- P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas., 4 times)
Gtr. 3 tacet

Ab5

Ab5 D5 G5 D5 G5 Ab5 D5 G5 D5 G5 Ab5

me. Psy - cho - so - cial. Psy - cho -

Gtr. 4 (dist.)

f

5 6 8 5 6 8/10 8 6 10 8 6 \ 5 7 8 10 7 8 8 7 8 10 7 8 10 7 8 10 12 10 8 12 10 8 \ 7 10 7 8 10 8 7 8 10 8 9 11 8

D5 G5 D5 G5 Ab5 D5 G5 D5 G5 Ab5
 so - cial. Psy - cho - so - cial.
 6 3 6 6 6 6 6 6 3 3
 7 8 10 8 9 11 13 11 9 12 10 8 7 8 10 10 8 10 11 13 15 17 15 13 12 10 12 13 11 13 15 13 15 16 18 16 15 17 15 13 12 13 15 17 16 15 15 17

D5 G5 D5 G5 Ab5 D5 G5 D5 G5 Ab5 D5 G5 D5 G5 Ab5

Voc. Fig. 1

Psy-cho - so-cial. Psy-cho - so-cial. Psy-cho - so-cial.

End Voc. Fig. 1

Gtr. 5 (dist.)

f

15 17

Gtr. 4

*w/ DigiTech Whammy Pedal and octaver

15 16 15 13 15 16 15 13 15 15 12 12 12 7 7 8 7 10 8 6

1 2 6 1/2 1/2

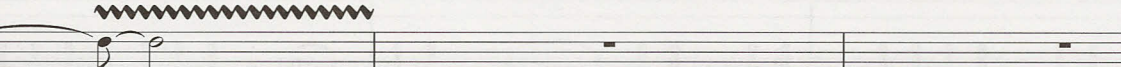
*Set Whammy Pedal for one octave above when depressed (toe down).
Set octaver for one octave above.

Gtr. 5 E♭5 Gtr. 4 tacet B♭5 G5 C5

18 16 15 16 15 16 15 15 16 / 20 16 15 16 15 16 15 15 16 15

17 15 17

Gr. 4



7 (7)

Gtrs. 1 & 2

Measures 1-8 of the guitar score. The notation includes a treble clef, a key signature of one flat (B-flat major), and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line features a 'P.M.' (Pedal Point) section in measures 1-4 and 5-8, indicated by a dashed line and the text 'P.M.'.

Gr. 5 Eb5 Ab5 Eb5 Bb5 G5

(17)/20 17 18 (17) 8 10 11 13 11 10 11 13 10 12 13 12 10 12 13 10 12 10 10 12 / 14 \ 12 10 12 10 13 12 13 10 13 10 10 13 12 10 10 13 12 10 \ 8 10

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

Interlude

Gtr. 5 tacet

D5

Gr. 2

P.M. -----

(Gr. 1, cont. in upper staff)

Gr. 1 tacet

Gr. 2

Gtrs. 1 & 2

Bridge

D5

The lim-its of the dead.

Rhy. Fig. 3

End Rhy. Fig. 3

P.M. - - | P.M. - - | P.M. - - | P.M. - - - - | P.M. - - - - |

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

The lim - its of the dead.

The lim - its of the

Ab5 F5 D5

G5 E5 D5 Ab5 F5 D5

dead.

Gtrs. 1 & 2

P.M. - - | P.M. - - | P.M. - - | P.M. - - - - | P.M. - - - - | P.M. - - | P.M. - - | P.M. - - |

F#5 E5 D5 Ab5 F5 D5 F#5 E5

The lim-its of the dead.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 0 0 0 0 0 0 4 (4) 2 0 0 6 3 0 0 0 0 0 0 0 0 0 4 (4) 2

D5 Ab5 F5 D5 N.C. D5 E5 F5

P.M. P.M. P.M. P.M. P.M.

0 0 6 3 0 0 0 0 0 0 0 0 0 2 3

Verse

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Ab5 D5 G5 D5 G5 Ab5 D5 G5 D5 G5 Ab5 D5 G5 D5 G5 Ab5 G5 F5 D5 F5 G5 F5 E5

3. Fake an - ti - fas - cist lie. I tried to tell you, but your pur - ple hearts are giv - ing out.

Ab5 D5 G5 D5 G5 Ab5 D5 G5 D5 G5 Ab5 D5 G5 D5 G5 Ab5 G5 F5 D5 F5 G5 F5 E5

Can't stop a kill - ing i - de - a if it's hunt - ing sea - son. Is this what you want? I'm not the on - ly one.

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Ab5 Eb5 Bb5 G5 C5 Eb5 Ab5

And the rain will kill us all, we throw our - selves a - gainst

Gtr. 1

P.M. P.M. P.M.

Eb5 Bb5 G5 C5 Eb5 Ab5

the wall. But no one else can see the pres - er - va - tion of the mar - tyr in

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2

P.M. P.M. P.M.

○ = open (toe up)
+ = closed (toe down)

4.

Dm

E \flat

D

Gtr. 3 tacet

D5

F5

E5

The lim-its of the dead.

P.M. --- P.H. --- P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

Pitch: F#

Pitch: F#

D5

F5

E5

D5

The lim-its of the dead.

Gtrs. 1 & 2

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

F5

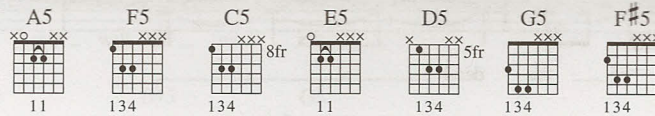
E5

D5

N.C.

Dead Memories

Words and Music by Slipknot



Tune down 2 1/2 steps:
(low to high) B-E-A-D-F-B

Intro

Moderately fast ♩ = 127

*Am C B \flat add#4 Am

C B \flat add#4 Am

Riff A

End Riff A

Gtr. 1 (dist.)

f
let ring

TAB

5 7 8 7 6 7 | 5 7 5 7 5 | 5 7 8 7 6 7 | 5 7 5 7 5

*Chord symbols reflect implied harmony.

B \flat add#4 C Am

A5 C5 B \flat 5 A5

Gtr. 2 (dist.)

f

9 12 10 9 16 16 14 14 9 9 7
X X X X X X X X X X X
7 10 8 7 14 12 7 7 5

Gtr. 1

let ring

P.M.

5 5 5 5 5 7 10 8 7 7 7 7 7 7 12

Gtr. 3 (dist.)

f

P.M.

16 7 10 8 7 7 7 7 7 7 7 7

Gtrs. 1 & 3: w/ Riff A

Gtr. 2 tacet

Am C B \flat add#4 Am

C B \flat add#4 Am

Gtr. 2

9 X 7

you asked me to love you, and I did. _____ Trad - ed my e - mo - tions for a

A5 Bbadd#4 C A5

con - tract _ to com - mit. And when I got a - way, _ I on - ly got so _ far.

P.M. ---| semi-harm. P.M. ---| semi-harm. P.M. P.M. ---| semi-harm. semi-harm. semi-harm. P.M.

5 7 7 5 7 5 7 6 6 6 8 8 5 5 5

C Bbadd#4 A5 A5 G5 E5

The oth - er me _ is dead, I hear his voice _ in - side my _ head.

P.M. ----- P.M. -- P.M. P.M. P.H. P.M. -----

Rhy. Fig. 1

semi-harm. semi-harm. semi-harm.

Pitch: D

Bb5 A5 G5 E5 Bb5 E9

And we were nev - er a - live, _____ and we won't be _____ born a - gain. _____

End Rhy. Fig. 1

P.M. P.H. P.M. -----

Pitch: D

Gtrs. 1 & 3: w/ Rhy. Fig. 1

A5 G5 E5 Bb5 A5 G5 E5 Bb5 E9

But I'll nev - er sur - vive _____ with dead mem - 'ries _____ in _____ my heart. _

Chorus

A5 F5 C5 E5 D5

Rhy. Fig. 2

Gtrs. 1 & 3

Dead mem - 'ries _____ in _____ my heart. _

Riff B

Gtr. 4 (dist.)

mf

Rhy. Fig. 2A

Gtr. 5 (dist.)

mf

A5 F5 C5 G5 F#5 F5 E5 End Rhy. Fig. 2

(cont. in notation)

Oh, _____ dead mem - 'ries _____ in _____ my _____

End Riff B

mf

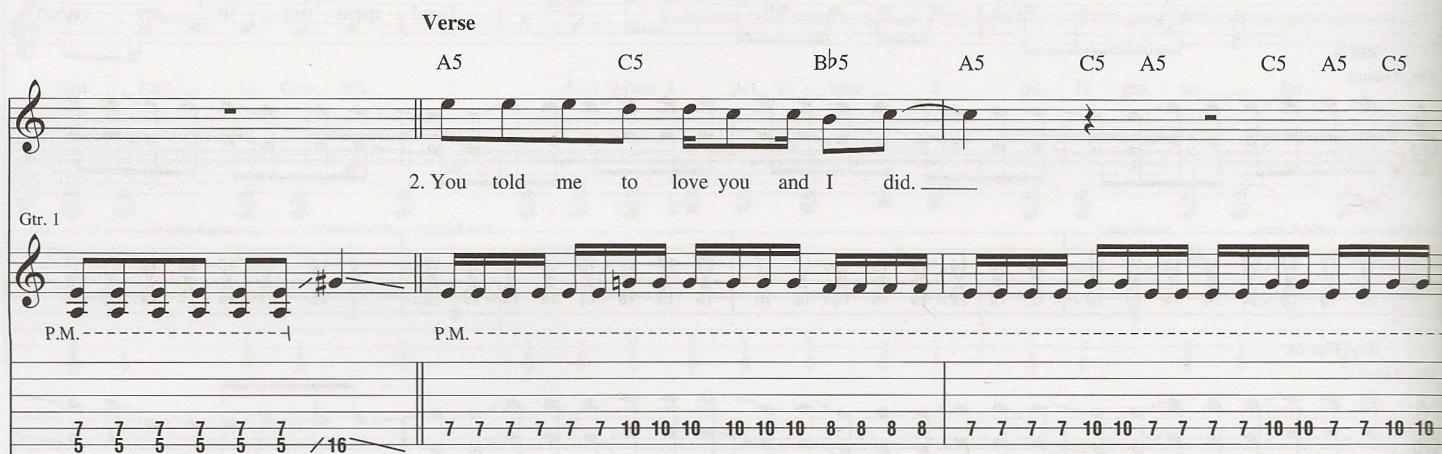
End Rhy. Fig. 2A

mf

Gtrs. 4 & 5 tacet

Am C B \flat add $\sharp 4$ Am

C B \flat add \sharp 4 A5



Verse

A5 C5 B \flat 5 A5 C5 A5 C5 A5 C5

2. You told me to love you and I did. _____

Gtr. 1

Gtr. 3

P.M.

A5 C5 B \flat 5 A5 C5 A5 C5 A5 C5 A5 B \flat 5 C5

Tied my soul in - to a knot__ and got me to sub - mit.__ So, when I got a - way__ I

P.M.

P.M.

A5 C5 A5 C5 A5 C5 A5 C5 Bb5 A5 C5 A5 C5 A5 C5

on - ly kept my ____ scars. The oth - er me ____ is gone, now I don't know ____ where I be -

P.M.-----

7 7 7 7 10 10 7 7 7 7 10 10 7 7 10 10 7 7 10 10 8 8 8 8 7 7 7 7 10 10 7 7 7 10 10 7 7 10 10

P.M.-----

5 5 5 5 8 8 5 5 5 5 8 8 5 5 8 8 5 5 5 5 8 8 8 8 6 6 6 6 5 5 5 5 8 8 5 5 5 5 8 8 5 5 8 8

Pre-Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (2 times)

A5 G5 E5 Bb5 A5 G5 E5 Bb5 E9

- long. And we were nev - er a - live, ____ and we won't be ____ born a - gain. ____

A5 G5 E5 Bb5 A5 G5 E5 Bb5 E9

____ But I'll nev - er sur - vive ____ with dead mem - 'ries ____ in ____ my heart. ____

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (2 times)

Gtr. 4: w/ Riff B (2 times)

Gtr. 5: w/ Rhy. Fig. 2A (2 times)

A5 *F5/C C5 E5 D5

Dead mem - 'ries ____ in ____ my heart. ____

*Bass plays C.

A5 F5/C C5 G5 F#5 F5 E5

Dead mem - 'ries ____ in ____ my heart. ____

A5 F5/C C5 E5 D5

Dead mem - 'ries ____ in ____ my heart. ____

A5 F5/C C5 G5 F#5 F5 E5

Oh. ____

To Coda ☼

Am C B^badd#4 Am C B^badd#4

Gtrs. 1 & 3

Gtrs. 1 & 3

let ring

P.M. P.M. P.M.

5 7 8 6 5 7 8 6 0 6 7 7 6 7 7 6 7

Gtr. 6 (dist.)

Gtr. 6 (dist.)

The musical score for Gtr. 6 (dist.) consists of a single staff with a treble clef. The staff is divided into three measures. The first two measures each contain a single eighth rest. The third measure begins with a fermata over a quarter rest, followed by a quarter note G4 (one ledger line below the staff), a quarter note F#4 (one ledger line below the staff), and a quarter note E4 (one ledger line below the staff). The notes are beamed together. A dynamic marking of *f* (forte) is placed below the first note of the third measure. A fingering number '12' is written below the staff at the end of the third measure. A double bar line is placed at the end of the third measure.

Gtrs. 1 & 3

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth notes. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line is written in eighth notes. The lyrics "The Rose Tree" are written below the top staff, and the lyrics "The Rose Tree" are written below the bottom staff. The score is divided into three measures by vertical bar lines.

Staff 1 (Treble Clef):

- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Measure 2: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).
- Measure 3: B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter).

Staff 2 (Bass Clef):

- Measure 1: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter).
- Measure 2: C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter).
- Measure 3: B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter).

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1st 2 meas., 2 times)

A5 G5

The musical score is written on a single staff. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Allegretto' and the time signature is '3/4'. The score is divided into measures by vertical bar lines. Above the staff, the chords A5, G5, E5, and Bb5 are indicated. The melody consists of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 below the notes. A 'P.M.' (Pedal Point) section is marked with a dashed line and a vertical bar. The score ends with a double bar line and a final chord of Bb5.

Gtrs. 1 & 3: w/ Rhy. Fig. 1

Musical notation for the first system of 'The Sound of Silence'. The staff shows a treble clef with a key signature of one flat (Bb). The melody is written in eighth and sixteenth notes, with some beamed sixteenth notes. Chord symbols A5, G5, E5, Bb5, and E9 are placed above the staff. Fingering numbers (1-4) are written below the notes.

Musical notation for the second system of 'The Sound of Silence'. The staff continues the melody from the first system. Chord symbols A5, G5, E5, Bb5, and E9 are placed above the staff. Fingering numbers (1-4) are written below the notes.

Fingering diagram for the first system of 'The Sound of Silence'. It shows two staves. The top staff has fingering numbers 9, 7, 12, (12), 7, 9. The bottom staff has fingering numbers 7, 5, 10, 10, 5, 7.

Fingering diagram for the second system of 'The Sound of Silence'. It shows two staves. The top staff has fingering numbers 7, 10, 7, 9, 7. The bottom staff has fingering numbers 5, 8, 5, 7, 5, 7.

Fingering diagram for the third system of 'The Sound of Silence'. It shows two staves. The top staff has fingering numbers 19, 17, 17, 16, (16), 14, 14, 9. The bottom staff has fingering numbers 9, 7, 7, 12, 12, 9, 9, 7.

Bridge

Am Cmaj7 Em7 Dsus2

Dead vi - sions in ____ your name. —

Rhy. Fig. 3 Gtr. 7 (clean) End Rhy. Fig. 3

mp w/ fingers

7 7 8 7 7 8

7 5 5 7 7 8

Rhy. Fig. 3A Gtr. 8 (clean) End Rhy. Fig. 3A

mp w/ fingers let ring ———— let ring ———— let ring ————

8 7 8 12 13 13 12 12 12 12 13

0 7 8 12 12 10

Gtr. 6

9

Gtrs. 7 & 8: w/ Rhy. Figs. 3 & 3A (1 1/2 times)

Am Cmaj7 Em7 Dsus2

Dead fin - gers in ____ my ____ veins. —

Gtr. 9 (clean)

mp

12 13 12 12 13 12

Am Cmaj7 Gtr. 9 tacet G5 F#5 F5 E5

Gtrs. 1, 3 & 5

Dead mem - 'ries ____ in ____ my heart. —

Gtr. 9 Gtr. 4

*Gtrs. 1 & 3 divisi (cont. in slashes)

12 13 12 17 16 17 17 16 14 14

12 15 14 15 14 12 12

*Composite arrangement

⊕ Coda

Outro-Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (1st 6 meas.)

Gtr. 4: w/ Riff B (1st 6 meas.)

Gtr. 5: w/ Rhy. Fig. 2A (1st 6 meas.)

A5

F5/C

C5

E5

Oh. _____ (Oh.) _____

Gtr. 6

17 18 17 15 17 15 17 17 18 17 15 17 15 17 10 (18) 18 17 17 15 13 15

D5

A5

F5/C

C5

Oh. _____

15 (15) 13 15 13 15 13 12 13 15 12/13 12 14 15 13 12 14 13/15 13 12 13

G5

F#5

F5

E5

Gtr. 6

12 11 10 9 (9) 7 (10) 7 (10) 10

fdbk.

Gtr. 4

17 16 17 17 16

15 14 15 15 14

*Gtrs. 1, 3 & 5

4 4 2 2 0

2 2 0

2 2 0

2 2 0

*Composite arrangement

Vendetta

Words and Music by Slipknot

Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro

Moderately ♩ = 136 (♩ = $\frac{3}{4}$)

N.C.

*Gtrs. 1 & 2 (dist.)
(Drums)

*Composite arrangement

**D F E G F A^b

Riff A1

Gtr. 3 (dist.)

Riff A

Gtrs. 1 & 2

**Chord symbols reflect overall harmony.

D F E G D5

End Riff A1

End Riff A

D F E G D5

End Riff B2

P.M.-----

End Riff B1

P.M.-----

End Riff B

P.M.-----

1. I

Gtrs. 1 & 2

P.M.-----

Gtrs. 3 & 4

P.M.-----

Gtrs. 3 & 4 tacet

Gtr. 1 Rhy. Fig. 1

Gtr. 2 Rhy. Fig. 1A

End Rhy. Fig.

End Rhy. Fig. 1A

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

56

D5 Eb5 D5 Eb5 F#5 F5 D5 Eb5 D5 Eb Dm C D5 Eb5 D5 Eb5 F#5 F5

dark - est I have ev - er seen. _____ Un - til I'm lu - cid, I

D5 Eb5 D5 Dm C Eb D5 Eb5 D5 Eb5 F#5 F5 D5 Eb5 D5 Eb Dm C

can't be told. _____ I know my voic - es, they tell me to _____ be - lieve. _

Interlude

Gtrs. 1 & 2: w/ Riff A

Gtr. 3: w/ Riff A1

D F E G F Ab D F E G D5

Gtrs. 2, 3 & 4: w/ Riffs B, B1 & B2

D F E G F Ab

Gtr. 1 Riff C

0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 6 6 6 6 6 6

D F E G D5

2. An -

End Riff C

P.M. ----- 1

0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 5 0 0 0 0 0 0 0 16

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

D5 Eb5 D5 Eb5 F#5 F5 D5 Eb5 D5 Dm C Eb

oth - er fuck - ing ac - ci - dent I'm out of con - trol, _____ all the
beg your fuck par - don, I'm out of the way. _____ A new con -

D5 Eb5 D5 Eb5 F#5 F5 D5 Eb5 D5 Eb Dm C D5 Eb5 D5 Eb5 F#5 F5

at - ti - tudes will nev - er change. _____ My im - i - ta - tions are
spir - a - cy has tak - en my place. _____ So o - ver and o - ver I

D5 Eb5 D5 Dm C Eb D5 Eb5 D5 Eb5 F#5 F5 D5 Eb5 D5 Eb Dm C

lead - ing the way. _____ I can't ac - cept _____ that I still don't find _____ this strange. _
smell the de - cay. _____ Be - lieve what you want _____ to, I the cy - cle stays _____ the same. _

Pre-Chorus

D5 E5 F5 G5 F5 G5 Ab5 G5 F5 G5 F5 D5 F E Eb E Eb D Eb D Db D Db C

In light of my a - bil - i - ty to feel de - nial,
In light of my a - bil - i - ty to un - der - mine,

Gtr. 1 Rhy. Fig. 2

End Rhy. F

P.M.

0 2 3 5 3 5 6 5 3 5 3 0 7 6 5 6 5 4 5 4 3 4 3 2

Gtr. 2 Rhy. Fig. 2A

End Rhy. F

P.M.

0 2 3 5 3 5 6 5 3 5 3 0 8 7 6 7 6 5 6 5 4 5 4 3

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (2 times)

D5 E5 F5 G5 F5 G5 Ab5 G5 F5 G5 F5 D5 F E Eb E Eb D Eb D Db D Db

I walk a - way from ev - 'ry - thing with just a smile.
I walk a - way from ap - a - thy, I'm feel - ing fine.

D5 E5 F5 G5 F5 G5 Ab5 G5 F5 G5 F5 D5 F E Eb E Eb D Eb D Db D Db

The ag - o - ny of com - ing home has gone a - way.
The ag - o - ny of cyn - i - cis - m beck - ons me.

D5 E5 F5 G5 F5 G5 Ab5 G5 F5 G5 F5 D5 F E Eb E Eb D Eb D Db

It's ev - 'ry - where, it's ev - 'ry - one, it's ev - 'ry - day
It's ev - 'ry - where, it's ev - 'ry - one, it's ev - 'ry - thing

Gtr. 1

P.M.

0 2 3 5 3 5 6 5 3 5 3 0 7 6 5 6 5 4 5 4 3 12

Gtr. 2

P.M.

0 2 3 5 3 5 6 5 3 5 3 0 8 7 6 7 6 5 6 5 4 15

Chorus

D5 Ab5 G5 D5 F5 D5 Bb5 A5 D5 Eb5 D5 Ab5 G5 D5 F5 D5 F5 E5 Eb5
*Voc. Fig. 1 End Voc. Fig. 1

Are you read - y for the time of your
(Hey, hey. Hey, hey. Hey, hey.)

Riff D

Gtr. 5 (dist.)
mf
15 13 12 (12)

Riff E

Gtr. 6 (dist.)
mf
10 12 10 (10)
8 10 8

Riff E1

Gtr. 7 (dist.)
mf
7 9 7 (7)
5 7 5

Rhy. Fig. 3

Gtrs. 1 & 2
P.M. -- - P.M. P.M. -- - P.M. P.M. -- - P.M. P.M. -- -
0 0 6 5 0 3 0 0 8 7 0 1 0 0 6 5 0 3 0 0 3 2 1
0 0

*Refers to downstemmed voc. only.

End Rhy. Fig. 3

Bkgd. Voc.: w/ Voc. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtr. 5: w/ Riff D

D5 Ab5 G5 D5 F5 D5 Bb5 A5 D5 Eb5 D5 Ab5 G5 D5 F5 D5 F5 E5 Eb5
life? Are you read - y for the time of your life? —

To Coda 1

Gtr. 6
10 12 7 (7)
8 10

End Riff E

Gtr. 7
7 9 7 (7)
5 7 5

End Riff E1

Interlude

Gtrs. 1 & 2: w/ Riff A

Gtr. 3: w/ Riff A1

Gtrs. 6 & 7 tacet

D F E G F A^b D F E G D5

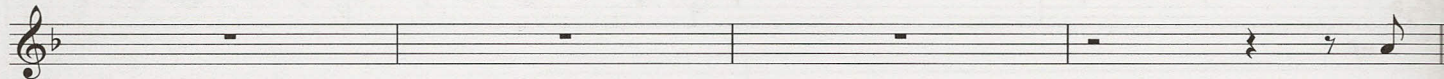


Gtr. 2: w/ Riff C

Gtrs. 2, 3 & 4: w/ Riffs B, B1 & B2

D F E G F A^b D F E G D5

D.S. al Coda 1



3. I

Coda 1

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

Gtr. 5: w/ Riff D (2 times)

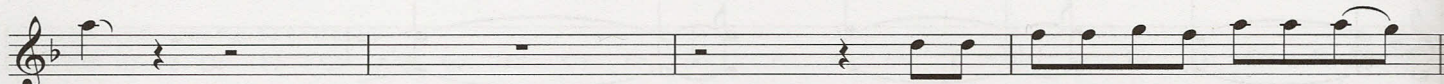
Gtrs. 6 & 7: w/ Riffs E & E1

D5 A^b5 G5 D5 F5 D5 B^b5 A5 D5 E^b5 D5 A^b5 G5 D5 F5 D5 F5 E5 E^b5



Are you read - y for the time of your

D5 A^b5 G5 D5 F5 D5 B^b5 A5 D5 E^b5 D5 A^b5 G5 D5 F5 D5 F5 E5 E^b5



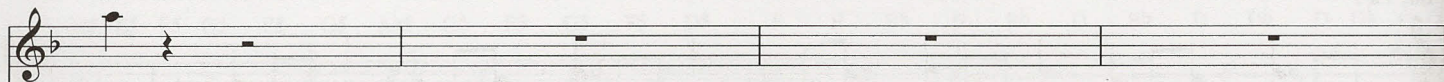
life?

Are you read - y for the time of your —

Interlude

Half-time feel (♩ = ♩)

F5 E^b5 F5 E^b5 F5 E^b5 F5 E^b5 D5 C5 D5 C5 E^b5 D5 E^b5 F5 E^b5 F5 E^b5 F5 E^b5 C5 D5 C5 G^b5 F5

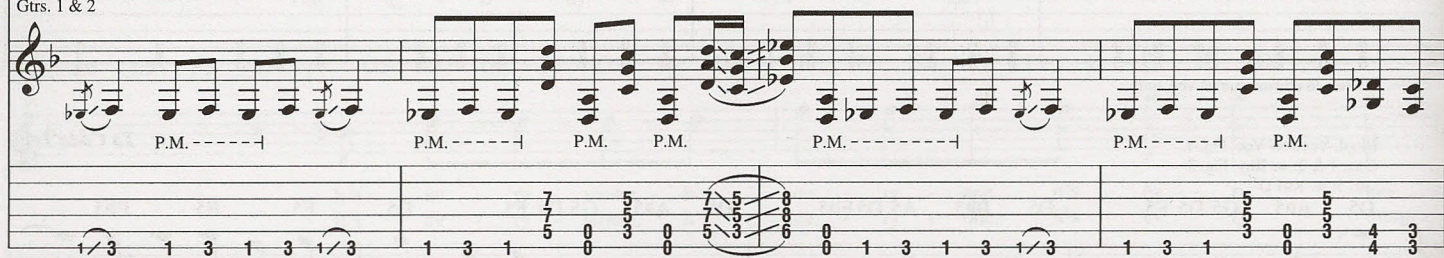


life?

Rhy. Fig. 4

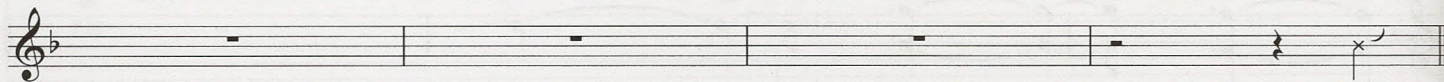
Gtrs. 1 & 2

End Rhy. Fig. 4



Gtrs. 1 & 2: w/ Rhy. Fig. 4

E^b5 F5 E^b5 F5 E^b5 F5 E^b5 D5 C5 D5 C5 E^b5 D5 E^b5 F5 E^b5 F5 E^b5 F5 E^b5 C5 D5 C5 G^b5 F5



Oo.

Bridge

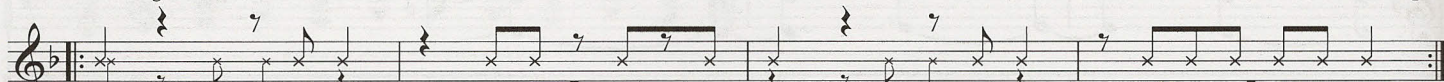
Gtrs. 1 & 2: w/ Rhy. Fig. 4

F5 E^b5 F5 E^b5 F5 E^b5 F5 E^b5 D5 C5 D5 C5 E^b5 D5 E^b5 F5 E^b5 F5 E^b5 F5 E^b5 C5 D5 C5 G^b5 F5

2nd time, end half-time feel

*Voc. Fig. 2

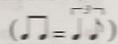
Play 4 times
End Voc. Fig. 2



Let's pre - tend we're not at the end, pre - tend that we have noth - ing left.

*Refers to downstemmed voc. only.

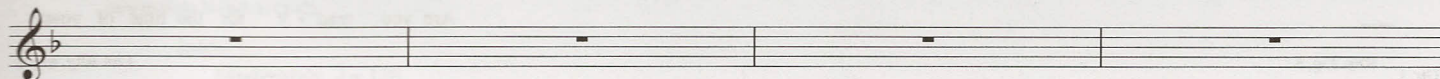
Interlude



Gtrs. 1 & 2: w/ Riff A

Gtr. 3: w/ Riff A1

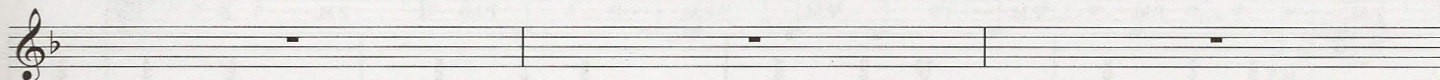
D F E G F A^b D F E G D5



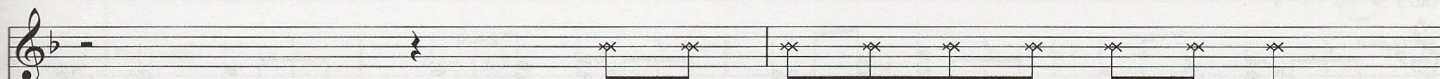
Gtrs. 1 & 2: w/ Riff B (1st 3 meas.)

Gtrs. 3 & 4: w/ Riffs B1 & B2 (1st 3 meas.)

D F E G F A^b D F E



G D5 E5 F5 G5 F5 G5 A^b5 G5 F5 G5 F5 D5

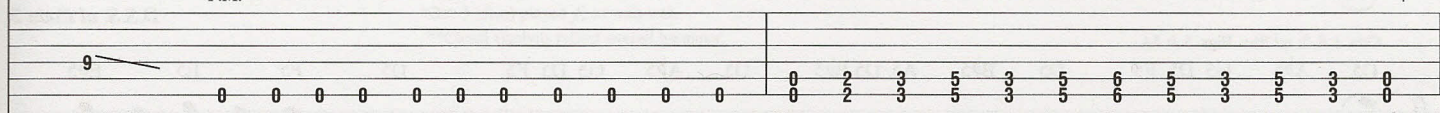


Are you read - y for the time of your

Gtr. 4



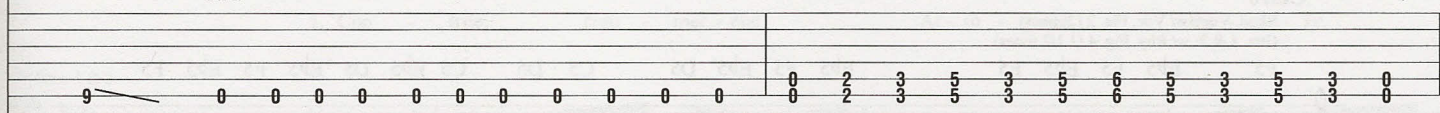
P.M.



Gtr. 3



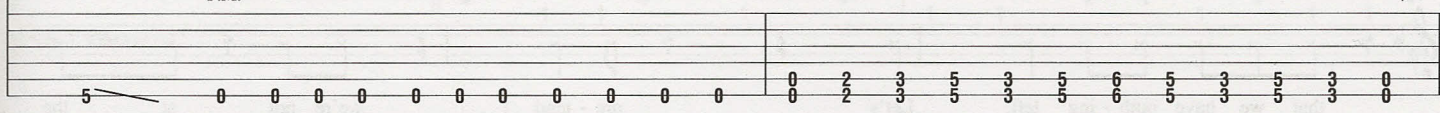
P.M.



Gtrs. 1 & 2



P.M.



Chorus

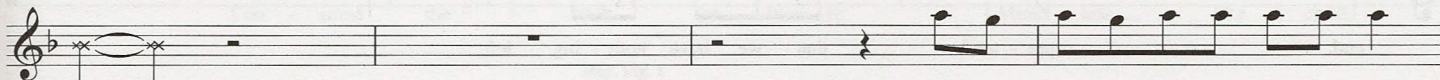
Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

Gtr. 5: w/ Riff D (4 times)

Gtrs. 6 & 7: w/ Riffs E & E1 (2 times)

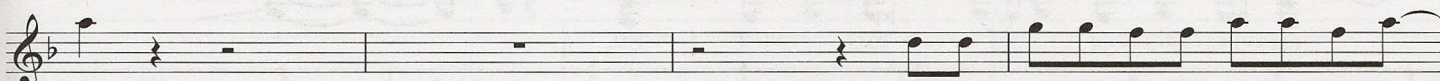
D5 A^b5 G5 D5 F5 D5 B^b5 A5 D5 E^b5 D5 A^b5 G5 D5 F5 D5 F5 E5 E^b5



life? —

Are you read - y for the time of your

D5 A^b5 G5 D5 F5 D5 B^b5 A5 D5 E^b5 D5 A^b5 G5 D5 F5 D5 F5 E5 E^b5



life?

Are you read - y for the time of your life? —

D5 A♭5 G5 D5 F5 D5 B♭5 A5 D5 E♭5 D5 A♭5 G5 D5 F5 D5 F5 E5 E♭5

Are you read - y for the time of your

Gtr. 1 Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 2 Rhy. Fig. 5A

End Rhy. Fig. 5A

D.S.S. al Coda 2

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A

D5 A♭5 G5 D5 F5 D5 B♭5 A5 D5 E♭5 D5 A♭5 G5 D5 F5 D5 F5 E5 E♭5

life?

Are you read - y for the time of your

⊕ Coda 2

Outro

Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1 1/2 times)

F5 E♭5 F5 E♭5 F5

E♭5 F5 E♭5 D5

C5 D5

C5 E♭5 D5

E♭5 F5 E♭5 F5

E♭5 F5

Let's

pre - tend

we're not

at the end,

pre - tend

E♭5 F5 E♭5 C5 D5 C5 G♭5 F5

E♭5 F5 E♭5 F5

E♭5 F5 E♭5 D5

C5 D5 C5

that we have noth - ing left.

Let's

pre - tend

we're not

at the

E♭5 D5 E♭5 F5 E♭5 F5

E♭5 F5 E♭5 C5

D5 C5 G♭5 F5

N.C.

end,

pre - tend

that we have noth - ing left.

Gtrs. 1 & 2

E♭5 G♭5 E♭5 F5 G♭5 E♭5 G♭5 E♭5 G♭5 E♭5 F♭5 E♭5 G♭5 E♭5 G♭5

For pit - y's sake, I've had all — that I can take. We

End Rhy. Fig. 1

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

(4) 1 4 1 1 3/4 4 4 1 1 4 1 4 1 1 2 1 4 4

E♭5 G♭5 E♭5 F5 G♭5 E♭5 G♭5 E♭5 G♭5 E♭5 F♭5 E♭5 G♭5 E♭5 G♭5

try, but in the end we'll see. There are no more codes. On - ly who is shit —

Rhy. Figs. 2 & 2A

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

(4) 1 4 1 1 3/4 4 4 1 1 4 1 4 1 1 2 1 4 4

Pre-Chorus

E♭5 G♭5 E♭5 F5 G♭5 B♭5 A5 B♭5 A5 B♭5

— and who's still free. I was gon - na change the world — with
My to - tal hon - est - y — has

End Rhy. Fig. 2

Gtr. 1

P.M. --- P.M. ---

(4) 1 4 1 1 3/4 4 4 8 7 8 7 8

End Rhy. Fig. 2A

Gtr. 3

P.M. --- P.M. ---

(4) 1 4 1 1 3/4 4 4 8 7 8 7 8

A5 Bb5 A5

Bb5 A5

Bb5 A5 Bb5 A5

Eb5

F5

G5

hon - or and ag - gres - sion. No one lis - tened, no one cared. All they saw as mis - di - rec - tion.
no place for to - mor - row. Guilt - y pleas - ures give me pain. Tell my peo - ple I can't fol - low.

7 8 7 7 8 7 7 8 7 8 7 1 3 5

7 8 7 7 8 7 7 8 7 8 7 1 3 5

Chorus

Bb5 F/A Eb5sus2

F5

Bb5 F/A

Eb5sus2

Go a - head _ and dis - a - gree. _ I'm giv - ing up _ a - gain. _ Go a - head _ and dis - a - gree. _

Rhy. Fig. 3

3 3 3 1 3 1 3 3 3 5 3 3 3 3 1 3 1

Rhy. Fig. 3A

3 3 3 1 3 1 3 3 3 3 3 3 3 3 1 3 1

G5 F5 Eb5sus2 Bb5 F/A Eb5sus2 F5

I'm giv - ing up a - gain. Go a - head and dis - a - gree. I'm giv - ing up a - gain.

5 3 (3) 5 3 1 0 1 3 1 3 3 3/5 7 (7)

To Coda

Bb5 F/A Eb5sus2 B5 F5 E5 C5 Gb5 F5 Eb5 A5 Eb5 D5 Eb5 E5 F5

Go a - head and dis - a - gree. I'm giv - ing up a - gain.

Gtrs. 1 & 3 End Rhy. Figs. 3 & 3A

P.M. P.M. P.M. P.M.

3 3 3 1 3 4 3 5 4 3 8 8 0 1 1 2 3

Interlude

*Gtrs. 1 & 3: w/ Riff A (2 times)
Gtr. 2: w/ Riff A1 (2 times)

Gb5 Eb5 Gb5 Eb5 Gb5 Eb5 Gb5 Eb5 Gb5 Eb5 Gb5 Eb5 Gb5 Eb5 F5 Gb5

*Gtr. 3: w/ wah-wah.

Verse

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (3 times)

Gb5 Eb5 Gb5 Eb5 Gb5 Eb5 Fb5 Eb5 Gb5 Eb5 Gb5 Eb5 Gb5 Eb5 F5 Gb5

2. I don't want you an - y - more. I don't want you an - y -

Eb5 Gb5 Eb5 Gb5 Eb5 Fb5 Eb5 Gb5 Eb5 Gb5 Eb5 Gb5 Eb5 F5 Gb5

I don't need you an - y - more. I don't need you an - y -

Eb5 Gb5 Eb5 Gb5 Eb5 Fb5 Eb5 Gb5 Eb5 Gb5 Eb5 Gb5 Eb5 F5 Gb5

Fin - ger - prints of God, your new re - li - gions cov - et. This ves - sel was - n't built to last.

D.S. al Coda

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A

Eb5 Gb5 Eb5 Gb5 Eb5 Fb5 Eb5 Gb5 Eb5 Gb5 Eb5 Gb5 Eb5 F5 Gb5

But I will live for - ev - er. You'll nev - er have to say sur - ren - der be - cause you're so part of it.

Bridge

E♭5 A5 E♭5 D5 E♭5 E5 F5 D5 F#5 E#5 F#5 E#5 F#5 E#5 F#5

You'll nev - er cen - sor me,

*Gtrs. 1 & 3

P.M. --- | P.M. --- | P.M. --- |

8 7 8 0 1 1 2 3 0 4 3 4 3 4 3 4

*Composite arrangement

B5 C5 D5 A♭5 E♭5 D5 F#5 E#5 F#5 E#5 F#5 E#5 F#5

you'd bet - ter cher - ish me. My rea - son has a voice, _

P.M. --- |

4 5 0 6 6 1 0 4 3 4 3 4 3 4

B5 C5 D5 A♭5 E♭5 D5 F#5 E#5 F#5 E#5 F#5 E#5 F#5

free-dom's gone, _ but we'll al - ways have a choice. My pres - ent fu - ture tense,

Rhy. Fig. 4

P.M. --- |

4 5 0 6 6 1 0 / 18 (18) 4 3 4 3 4 3 4

B5 C5 D5 A♭5 E♭5 D5 F#5 E#5 F#5 E#5 F#5 E#5 F#5

it does - n't make much sense. I'm com - ing af - ter you. _

P.M. --- |

4 5 0 6 6 1 0 / 20 (20) 4 3 4 3 4 3 4

Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Fig. 4 (2 times)

B5 C5 D5 Ab5 Eb5 D5 F#5 E#5 F#5 E#5 F#5 E#5 F#5

Fuck you all, I'm the on - ly point of view.

End Rhy. Fig. 4

Gtr. 4 (dist.)

f

*w/ wah-wah & octaver rake - -

10 8 8

*Octaver set for one octave below.

B5 C5 D5 Ab5 Eb5 D5 F#5 E#5 F#5 E#5 F#5 E#5 F#5 B5 C5 D5 Ab5 Eb5

8 8 8 8 10 10 10 10 10 10 10 9 12 11 5/7 7 7 5 5 (5) 9 9 13 15

D5 F#5 E#5 F#5 E#5 F#5 E#5 F#5

13 15 13 12 13 15 12 16 17 15 13 12 13 12 15 12 13 12 15 13 12 14 13 12 13 12 14 12 14 15

B5 C5 D5 Ab5 Eb5

12 15 14 12 15 14 15 14 12 14 12 15 14 15 12 14 15 10 12 8 10 7 7

D5 F#5 E#5 F#5 E#5 F#5 E#5 F#5 B5 C5 D5 Ab5 Eb5

12 16 12 17 12 12 13 12 13 12 7 12 17 12 17 12 7 22 17 20 17 20 17 20 17 19 17 19 19

grad. bend

1 2

Interlude

D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5

Riff B

Gtr. 4 15ma

Harm. *

3.1 3.1 3.1 3.1 3.1 3.1 3.1 3.1 3.1 3.1 3.1 3.1 3.1 3.1 3.1 3.1 3.1 3.1

Pitch: F#

*Harmonic located just beyond 3rd fret.

Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs. 1 & 3

P.M.

0 1 1 2 3 0 1 1 2 3 0 1 1 2 3 0 1 1 2 3

Gtrs. 1 & 3: w/ Rhy. Fig. 5

Gtr. 4: w/ Riff B

D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5

Oh,

Bridge

Gtrs. 1 & 3: w/ Rhy. Fig. 5 (2 times)

Gtr. 4: w/ Riff B (4 times)

D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5

vi - o - lence and dol - lar signs, an - oth - er proc - essed piece of shit.

D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5

You hide your fault in di - a - monds and give a - way the on - ly

D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5

cost. You can't de - lay the in - ev - i - ta - ble. Lost, don't un - der - stand the in - cred - i - ble

Rhy. Fig. 6

End Rhy. Fig. 6

Gtrs. 1 & 3

0 3 3 4 5 0 3 3 4 5 0 3 3 4 5 0 3 3 4 5

Gtrs. 1 & 3: w/ Rhy. Fig. 6

D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5

path. I am los - ing ground, but I won't care when I go down.

Chorus

Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A (1st 6 meas.)

Bb5 F/A Eb5sus2 F5

Go a - head ___ and dis - a - gree. ___ I'm giv - ing up ___ a - gain. ___

Bb5 F/A Eb5sus2 G5 F5 Eb5sus2

Go a - head ___ and dis - a - gree. ___ I'm giv - ing up ___ a - gain. ___

Bb5 F/A Eb5sus2 F5

Go a - head ___ and dis - a - gree. ___ I'm giv - ing up ___ a - gain. ___

Bb5 F/A Eb5sus2 G5 F5 Eb5sus2

Go a - head ___ and dis - a - gree. ___ I'm giv - ing up ___ a - gain. ___

Gtrs. 1 & 3

3 1 3 0 3 0 1 3 1 5 3 (3) 6 6 6

Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A

Bb5 F/A Eb5sus2 F5

Go a - head ___ and dis - a - gree. ___ I'm giv - ing up ___ a - gain. ___

Bb5 F/A Eb5sus2 G5 F5 Eb5sus2

Go a - head ___ and dis - a - gree. ___ I'm giv - ing up ___ a - gain. ___

Bb5 F/A Eb5sus2 F5

Go a - head ___ and dis - a - gree. ___ I'm giv - ing up ___ a - gain. ___

Bb5 F/A Eb5sus2 B5 F5 E5 C5 Gb5 F5 Eb5 A5 Eb5 D5 Eb5 E5 F5

Go a - head ___ and dis - a - gree. ___ I'm giv - ing up ___ a - gain. ___

Outro

Gtrs. 1 & 3: w/ Rhy. Fig. 5 (2 times)

D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5

Gtr. 4

Gtrs. 1 & 3: w/ Rhy. Fig. 6 (2 times)

D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5

Gtrs. 1 & 3: w/ Rhy. Fig. 5 (2 times)

D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5

D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5

D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5 D5 Eb5 E5 F5

Gtr. 4

grad. bend

grad. release

15 (15) 13 15 12 12 13

Gtrs. 1 & 3

2 2 3 4 5 2 2 3 4 5 2 2 3 4 5 2 2 3 4 5

0 0 1 2 3 0 0 1 2 3 0 0 1 2 3 0 0 1 2 3

0 0 1 2 3 0 0 1 2 3 0 0 1 2 3 0 0 1 2 3

D5 Eb5 E5 F5 D5 Eb5 E5 F5

15 13 12 13 12 14 12 14 12 13 12 14 11 12 14 12 13 12 14 11 12 14 12 14 12 15

2 2 3 4 5 2 2 3 4 5 2 2 3 4 5

0 0 1 2 3 0 0 1 2 3 0 0 1 2 3

0 0 1 2 3 0 0 1 2 3 0 0 1 2 3

D5 Eb5 E5 F5 D5 Eb5 E5 F5 F#5

12 15 15 14 12 10 13 12 10 13 12 12 12 13 12 10 13 12 10 12 11 12 13 12 10 12 10 9

P.M.

0 0 1 2 3 0 0 1 2 3 4

0 0 1 2 3 0 0 1 2 3 4

Gehenna

Words and Music by Slipknot

Drop D tuning, down 2 1/2 steps:
(low to high) A-E-A-D-F-B

Intro

Moderately ♩ = 100

*A5 G#5

C5 C#5

F5

E5

A5 G#5

C5 C#5

F5

Riff A

Gtr. 1 (dist.)

*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A

E5

A5 G#5

C5 C#5

F5

E5

End Riff A

Gtr. 2 (dist.)

A5 G#5

C5 C#5

F5

E5

D5/A C#5/G#

C5 C#5

F5

Gtr. 2

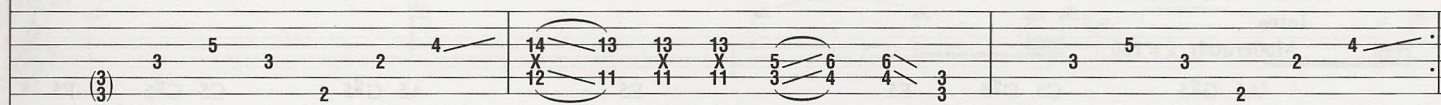
Rhy. Fig. 1

Gtr. 3 (dist.)

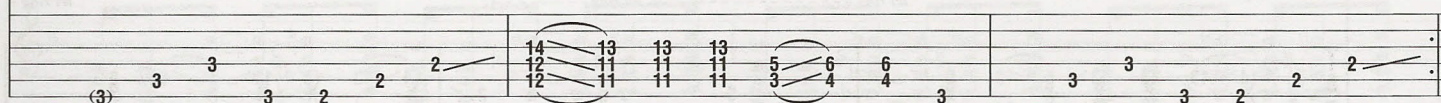
Rhy. Fig. 1A

E5 D5/A C#5/G# C5 C#5 F5 E5

End Rhy. Fig. 1



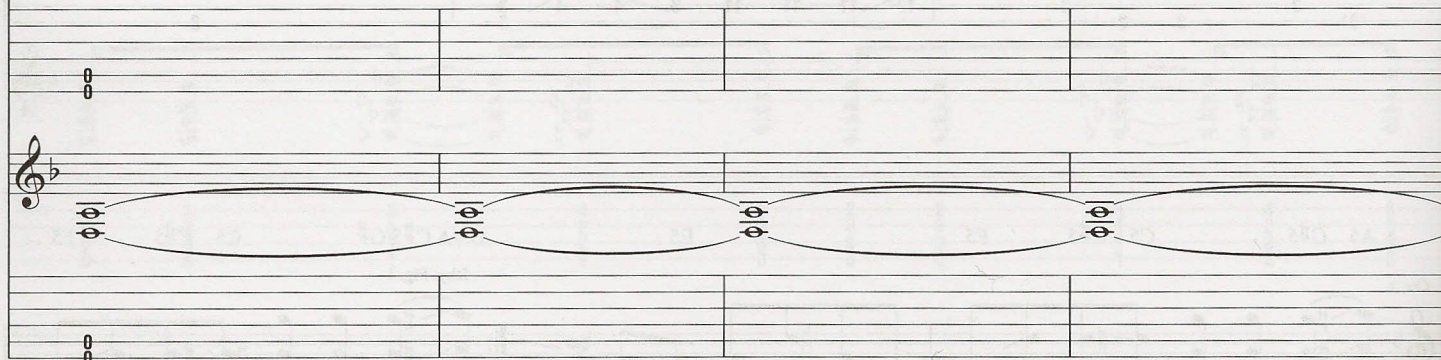
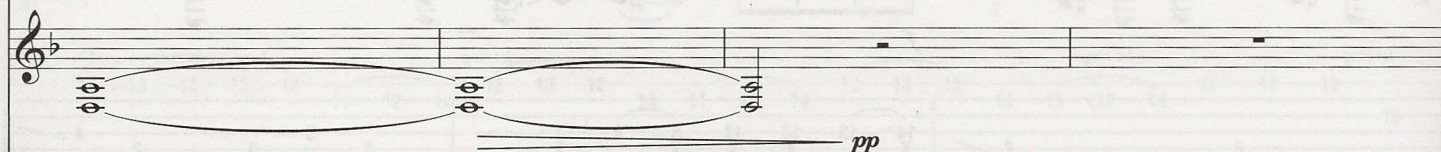
End Rhy. Fig. 1A



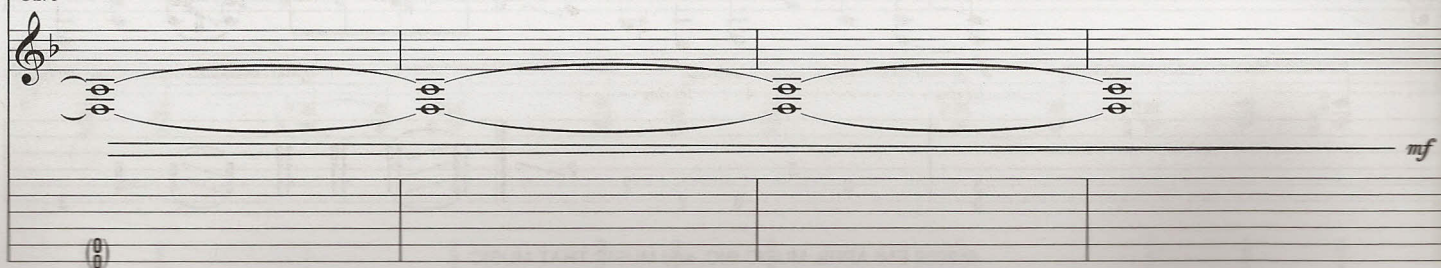
Verse

Gtr. 2 tacet

D5



Gtr. 3



D(#4) F5 E5 D(#4) F5

The spar - row's eyes — prom - is - es shifts —

Gtr. 2 Riff B

mf
let ring —————

7 10 7 10

Gtr. 3 Riff C

11 0 (11) 3 2 (2) 11 0 3

A5 D(#4) F5 E5

— in - to judge - ments. I can - not de - ny, — heh, heh,

let ring —————

(10) 7 10

End Riff C

(3) 7 (7)

Interlude

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (2 times)

D(#4) F5 A5 D5/AC#5/G# C5 C#5 F5

that you were de - signed — for my pun - ish - ments.

Gtr. 2 End Riff B

let ring —————

(10) 7 10

E5 D5/A C#5/G# C5 C#5 F5 E5

Verse

D5 F5 E5 D5 F5 A5

2. The blood and the bod - y con - trol the cut so it's seam - less.

Gtr. 2

mp

Gtr. 3

mf

D5 F5 E5 D5 F5 A5

Show me your heart. Show me the way to com - plete this.

Chorus

D5 A5 E5 C5 G5 F5 D5 Em7#11(no3rd) G5 Bb5 A5

Free my sev - ered heart, give me you. I want it!

- self.

Voc. Fig. 1

Rhy. Fig. 2

Gtrs. 2 & 3

P.M. P.M.

9 7 9 9 5 5 5 5 3 3 0 2 2 2 0 5 5 0 8 8 7 7

D5 A5 E5 C5 G5 F5 D5 Em7#11(no3rd) G5 Bb5 C5

Free my sev - ered heart, give me you. I want it!

- self.

I don't wan - na be my

End Rhy. Fig.

P.M. -1 P.M.

9 7 9 9 5 5 5 5 3 3 0 2 2 2 0 5 5 0 8 8 10 10

Gtrs. 2 & 3: w/ Rhy. Fig. 2

D5 A5 E5 C5 G5 F5 D5 Em7#11(no3rd) G5 Bb5 A5

Free my sev - ered heart, give me you. I want it!

- self.

I don't wan - na be my

D5 A5 E5 C5 G5 F5 D5 Em7#11(no3rd) G5 Bb5 C5

Free my sev - ered heart, give me you. I want it!

- self.

I don't wan - na be my

End Voc. Fig.

Interlude

D5

F5

E5

D5

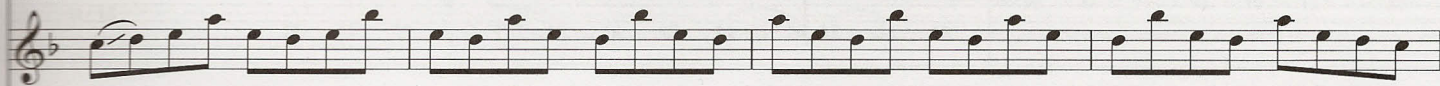
F5

A5

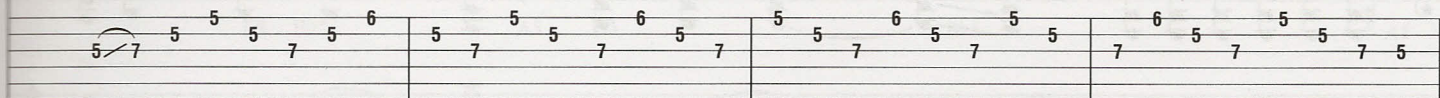


- self.)

Gtr. 1



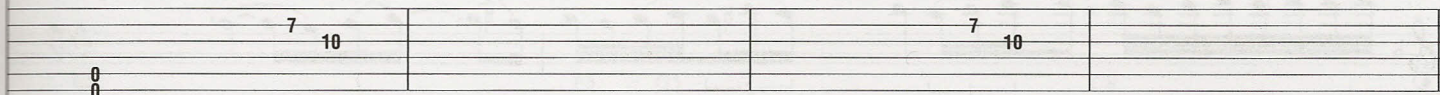
let ring -----



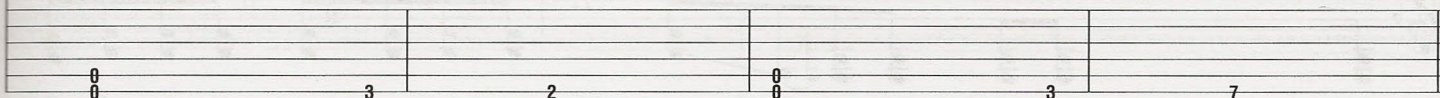
Gtr. 2



let ring ----- let ring -----



Gtr. 3



Guitar Solo

D5

Bb5

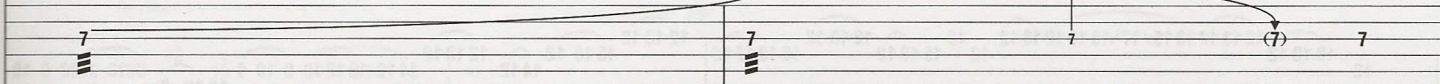
A5

Gtr. 1



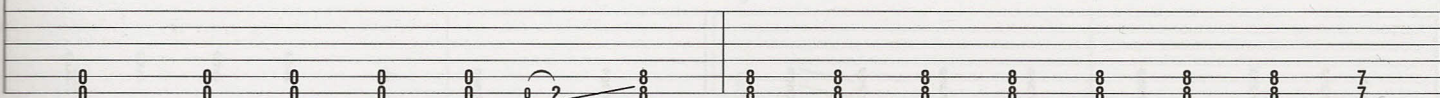
f
w/ flanger
grad. bend

1 1/2



Rhy. Fig. 3

Gtrs. 2 & 3



E5 F5 G5 F5 Bb5 A5

5 7 5 7 5 4 5 5 4 5 4 5 7 5 4 6 5 6 5 6 5 8/10 8 7 8 7 6 5 6 8 6 5 7 5 7 8 12 13 12

2 2 2 2 2 2 3 5 5 5 3 8 8 8 7

D5 Bb5 A5

13 12 13 12 13 12 15 12 15 1 15 (15) 13 15 13 15 12 13 12 14 12 14 1 (14) 12 14 7/12

0 0 0 0 0 2 8 8 8 8 8 8 8 7

E5 F5 G5 C#

diva *loco*

12 12 13 12 12 13 12 13 15/17 15 13 12 13 12 12 12 15 13 12 12 13 12 13 12 13 12 12 13 12 14 12 14 12 10 12 10 9 10 9 10 10 9 9 10 9 12 9 10

2 2 2 2 2 2 3 5 5 5 0 3 3 3 3 4

End Rhy. Fig. 3

F5 B♭5 A5 D5 B♭5 A5
 8va
 P.H.
 20 18 18 17 17 18 17 19 17 17 20 17 17 19 17 20 17 17 19 19 19 19

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The second system has a bass clef and a key signature of one sharp (F#). The melody is written on a single staff. The lyrics "The Rose Tree" are written below the bass staff. The score is divided into two measures by a double bar line. The first measure contains the first two lines of the melody, and the second measure contains the next two lines. The lyrics "The Rose Tree" are written below the bass staff, aligned with the melody. The score is written in a standard musical notation style, with notes, rests, and a key signature of one sharp (F#).

Gtr. 2: w/ Riff B

Gtr. 1 tacet

D5

3. I can - not main - tain _____ a sem-blance of nor - mal _____ an - y - more.

Gtr. 1

8va-----

let ring -----

17 15 19 15 17 16 15

pp

Gtr. 3

mf

I'd rath - er feel pain _____ than try to fit in _____

Gr. 3

_____ with you _____ an - y - more. I'll throw it all _____ a - way _____

G5 Bb5 E5 D5

Gtrs. 2 & 3

P.M. -----

(9) 21 5 5 5 5 5 5 5 5 8 8 8 8 2 2 2 0 0

_____ like ev - 'ry - bod - y _____ else. I can _____

G5 Bb5 F5 E5 G5 Bb5

P.M. -----

5 5 5 5 5 5 5 8 8 8 8 0 10 8 10 8 9 7 5 5 5 5 5 5 5 8

fi - n'ly be _____ my - self 'cause I don't wan - na be _____ my -

E5 D5 G5 Bb5 F5 E5

P.M. -----

8 8 8 2 2 2 0 0 5 5 5 5 5 5 5 5 8 8 8 10 8 10 8 9

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (2 times)

Bkgd. Voc.: w/ Voc. Fig. 1

D5 A5 E5 C5 G5 F5 D5 Em7#11(no3rd) G5 Bb5 A5

Free my sev - ered heart, give me you. I want it!

- self.

Gtr. 1 Riff D End Riff D

mf 1/2

0 9 7 9 9 5 5 5 5 5 3 8 7 7 7 7 7 7 7 7

Gtr. 1: w/ Riff D (3 times)

D5 A5 E5 C5 G5 F5 D5 Em7#11(no3rd) G5 Bb5 C5

Free my sev - ered heart, give me you. I want it!

D5 A5 E5 C5 G5 F5 D5 Em7#11(no3rd) G5 Bb5 A5

Free my sev - ered heart, give me you. I want it!

D5 A5 E5 C5 G5 F5 D5 Em7#11(no3rd) G5 Bb5 C5

Free my sev - ered heart, give me you. I want it!

Bkgd. Voc.: w/ Voc. Fig. 1 (last 12 meas.)

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (2 times)

D5 Bb5 A5 E5 F5 G5 F5 Bb5 A5

Free my sev - ered heart, give me you. I want it!

Gtr. 1 8va loco

17 17 17 15 17 15 10 11 10 11 10 11 10 11 9 10 9 10 9 10 9 10 9 10 9 10 9 14

D5 Bb5 A5 E5 F5 G5

Free my sev - ered heart, give me you. I

Gtr. 1 *8va* *loco*

17 17 17 15 17 15 10 11 10 11 10 11 10 11 12 12 9 10 9 10 10 10

C# D5 Bb5 A5

want it! Free my sev - ered heart, give me you.

8va *loco*

12 12 12 13 12 18 17 17 17 15 17 15 10 11 10 11 10 11 10 11

E5 F5 G5 F5 Bb5 A5 D5 Bb5

I want it! Free my sev - ered heart,

8va *loco*

17 18 17 18 17 18 17 18 17 18 17 18 17 18 17 17 17 15 17 15 10 11

A5 E5 F5 G5 C#

give me you. I want it!

8va

10 11 10 11 10 11 10 17 18 17 18 17 18 17 18 17 18 17 18 17 18

Outro

Gtr. 2: w/ Riff B (1st 6 meas.)

D5

self.)

Gtr. 1 *8va*

let ring

Gtr. 3

8va

Gtr. 1

let ring fdbk.

Gtr. 2

let ring *let ring* *pp* fdbk. *mf*

Gtr. 3

Pitch: B
*Vol. swell
fdbk.
Pitch: C

Str.

Gtr. 1

pp

(18)

Gtr. 5 (dist.)

****pp** *mf*

pp
w/ misc. fdbk.

8

****Vol. swell**

Gtr. 2

(7)

Gtr. 4 (dist.)

***pp** *mf*
fdbk.

***Vol. swell**

0

Gtr. 2

pp

(8)

This Cold Black

Words and Music by Slipknot

Drop D tuning, down 2 1/2 steps:
(low to high) A-E-A-D-F#-B

Intro

Fast ♩ = 210

Gr. 1 (dist.) *15ma* *** D5* *loco*

f **fdbk.* P.M. -----

T	x			0	0	1	0	3	0	0	1	0	0	0	3	0	0	3	4
A																			
B																			

*Microphonic fdbk., not caused by string vibration.

**Chord symbols reflect implied harmony.

Riff A

P.M. -----

0	0	1	0	3	0	0	1	0	0	0	3	0	0	3	4	0	0	1	0	3	0	0	1	0	0	0	3	0	0	3	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

***Gr. 3

f

9 15 13/15

***Synth. arr. for gtr.

Gr. 1

†Gtrs. 1 & 2 (dist.)

End Riff A

P.M. -----

0	0	1	0	3	0	0	0	0	1	3	0	1	0	3	1	0	0	1	0	3	0	0	1	0	0	0	3	0	0	3	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

†Gr. 2 played *f*. Composite arrangement

Gtr. 3

16 13/15 15 13/15 13 13/15

Gtr. 3

15

13/15

16

13/15

Gtrs. 1 & 2

The musical notation for Guitars 1 and 2 consists of a single staff with a treble clef. The sequence of chords and notes is as follows:

- Measure 1: P.M. -- | (Chord: F#m)
- Measure 2: P.M. | (Chord: F#m)
- Measure 3: P.M. -- | (Chord: F#m)
- Measure 4: P.M. ---- | (Chord: F#m)
- Measure 5: P.M. -- | (Chord: F#m)
- Measure 6: P.M. -- | (Chord: F#m)
- Measure 7: P.M. -- | (Chord: F#m)
- Measure 8: P.M. ---- | (Chord: F#m)
- Measure 9: P.M. -- | (Chord: F#m)
- Measure 10: P.M. -- | (Chord: F#m)
- Measure 11: P.M. -- | (Chord: F#m)
- Measure 12: P.M. -- | (Chord: F#m)

The final measure (Measure 12) is a 3/4 measure, indicated by a 3 over the measure line and a 4 under the measure line.

Wel - come

Gr. 3

15 13/15 13 13/15 11 (11)

home!

Gtrs. 1 & 2

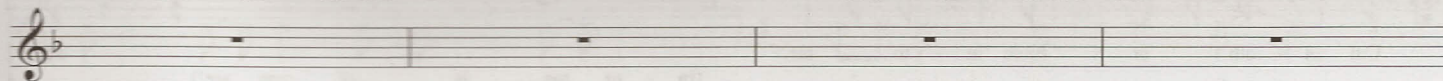
P.M. - - - | P.M. P.M. P.M. - - - | P.M. P.M.

0 0 1 3 0 1 0 0 3 4 3 4 0 0 1 3 0 1 0 0 3 4 3 2 4 3

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

E♭5 F5 D5 E♭5 D5

E♭5 F5 D5 E♭5 D5



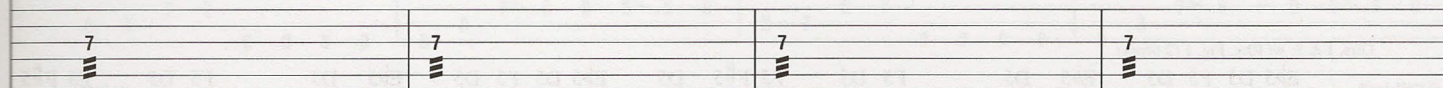
E♭5 F5 D5 E♭5 D5

E♭5 F5 D5 E♭5 D5

Riff B
Gtr. 4 (dist.)



mf
w/ wah-wah

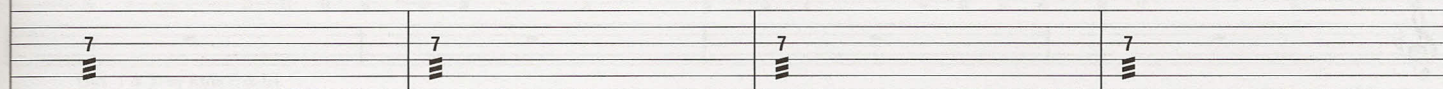
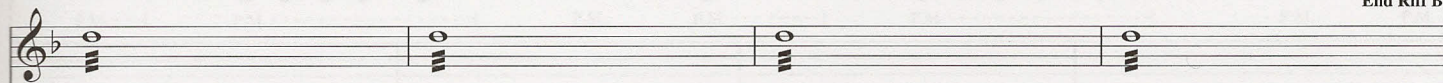


E♭5 F5 D5 E♭5 D5

E♭5 F5 D5 E♭5 D5

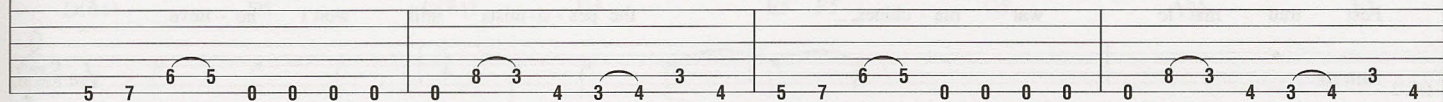
End half-time feel

End Riff B



Gtr. 4 tacet

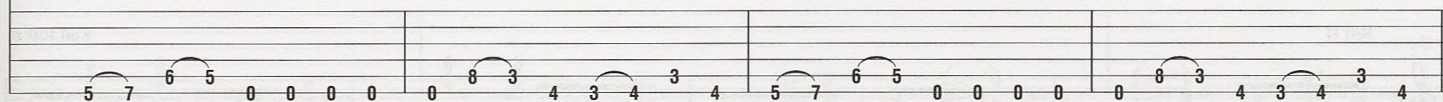
Gtr. 1



Riff C

Gtrs. 1 & 2

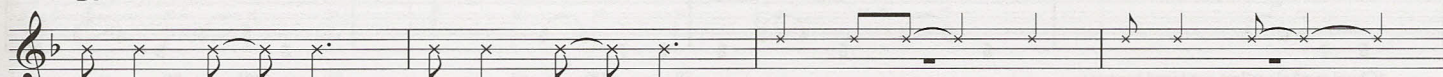
End Riff C



Verse

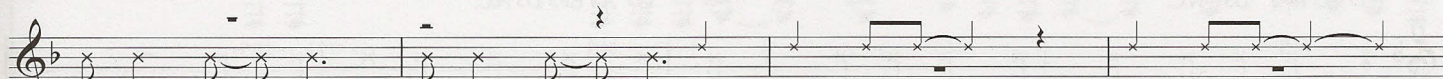
Gtrs. 1 & 2: w/ Riff C (4 times)

D5



1. Moth - er Na - ture is a cow - ard!

(Moth - er Na - ture is a whore!) _____



No more pres - ence, no more pow - er!

(I pray for death _ by the hour!) _____

Cut an - oth - er smile in - to me. (In - to me is all you are!) _____

ar - ti - fice won't re - cog - nise me. (You won't find me...) an - y

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Eb5 D5 F5 D5 Eb5 D5 F5 D5 F5 F#5 D5 Eb5 D5 F5 D5 Eb5 D5 F5 D5 F5

more! _____

D5 Eb5 D5 F5 D5 Eb5 D5 F5 D5 F5 F#5 D5 Eb5 D5 F5 D5 Eb5 D5 F5 D5 F5

Pre-Chorus Half-time feel

*G5 A5 Eb5 D5 N.C.

G5 A5 Eb5 D5 N.C.

Post tra - mat - ic war ma - chines, the pes - si - mists still won't be - lieve.

Gtr. 2 Riff D1

P.M. --- P.M. ---

5 7 8 7

5 7 8 7

Gtr. 1 Riff D

P.M. --- P.M. P.M. P.M. --- P.M. P.M.

5 7 6 5

8 5 4 5 4 3 0

5 7 6 5

8 5 4 5 4 3

*Chord symbols reflect combined harmony.

Gtrs. 1 & 2: w/ Riffs D & D1
G5 A5 Eb5 D5 N.C.

G5 A5 Eb5 D5 N.C.

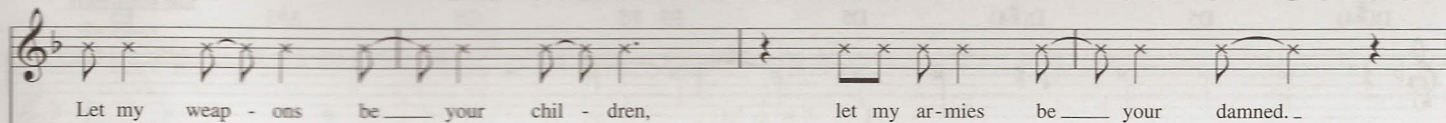
Throw a - way my past mis - takes, it's all I can to feel.

End half-time

G5 A5 Eb5 D5

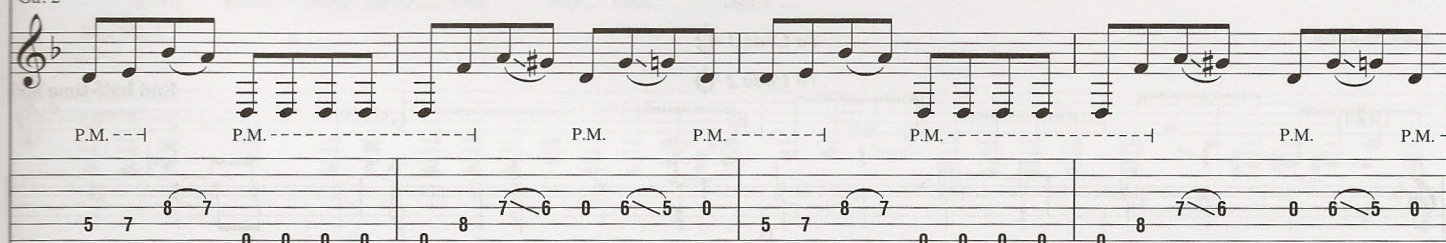
Bb5 D5 C#5 G5 C#5 C5 D5 G5 A5 Eb5 D5

Bb5 D5 C#5 G5 C#5 C5 D5



Gtr. 2 Riff E1

End Riff E1



Gtr. 1 Riff E

End Riff E



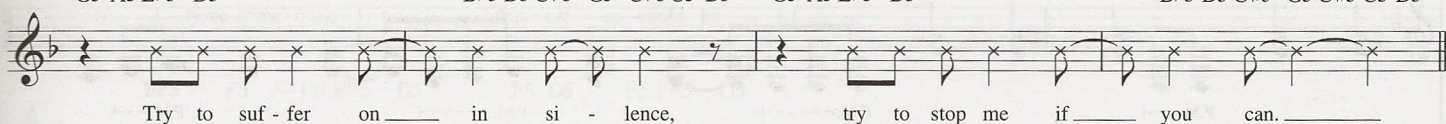
Gtrs. 1 & 2: w/ Riffs E & E1

G5 A5 Eb5 D5

Bb5 D5 C#5 G5 C#5 C5 D5

G5 A5 Eb5 D5

Bb5 D5 C#5 G5 C#5 C5 D5



Chorus

Half-time feel

D(#4)

D5

D(#4)

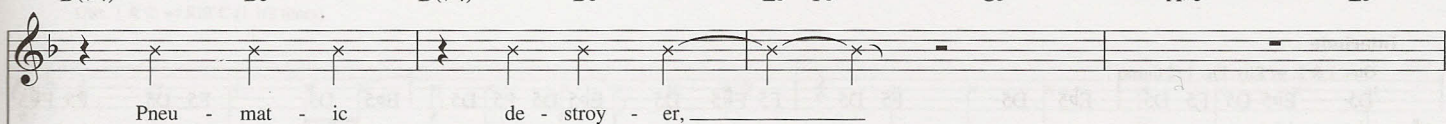
D5

E5 F5

G5

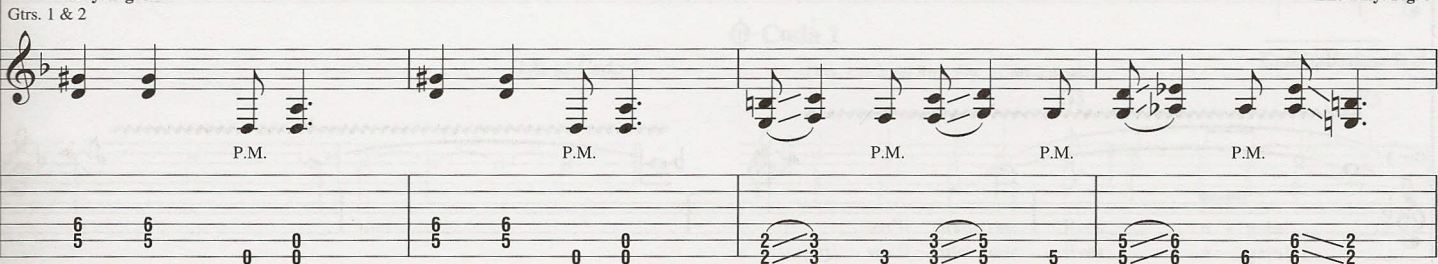
Ab5

E5



Rhy. Fig. 3

End Rhy. Fig. 3



D(#4)

E5

F5



Rhy. Fig. 4

End Rhy. Fig. 4



Gtrs. 1 & 2: w/ Rhy. Fig. 3

D(#4) D5 D(#4) D5 E5 F5 G5 A#5 E5

dis - tor - tion suf - fi - cient.

To Coda 1

To Coda 2

End half-time feel

D(#4) E5 G5 F5

Some day, (Some day, one day, we'll live our lives a - gain!

Gtr. 3

Rhy. Fig. 5

Gtrs. 1 & 2

End Rhy. Fig. 5

P.M. --- P.M. --- P.M. --- P.M. ---

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5 Eb5 D5 F5 D5 Eb5 D5 F5 D5 F5 F#5 D5 Eb5 D5 F5 D5 Eb5 D5 F5 D5 F5 F#5

15 13/15 16 13/15

D5 Eb5 D5 F5 D5 Eb5 D5 F5 D5 F5 F#5 D5 Eb5 D5 F5 D5 Eb5 D5 F5 D5 F5 F#5

15 13/15 13 13/15 11 13/15

Verse
Half-time feel

Gtr. 3 tacet

D5 Eb5 F5 D5 Eb5 D5 F5 D5 F5 F#5 D5

2. My ghosts have found — their way — back home. —

Rhy. Fig. 6

End Rhy. Fig. 6

Gtrs. 1 & 2

P.M. ---| P.M. P.M. ---| P.M. ---| P.M. ---|

0 0 1 3 0 1 0 0 0 3 0 0 3 4 5 7 6 5 0 0 0 0 0 8 3 4 3 4 3 4

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)

Eb5 F5 D5 Eb5 D5 F5 D5 F5 F#5 D5

I have ev - 'ry right — to kill — my own. — (Ev - 'ry right — to kill — my own.) —

Eb5 F5 D5 Eb5 D5 F5 D5 F5 F#5 D5

I have some-thing now — that nev - er could ex - ist. —

Eb5 F5 D5 Eb5 D5 F5 D5 F5 F#5 D5

My an - guish con - quers all. Pay the price and watch — me fall. —

Gtrs. 1 & 2: w/ Riff C (1 1/2 times)

My on - ly key — is bro - ken. My bro - ken key is on - ly

⊕ Coda 1

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (last 2 meas.)

End half-time feel

D.S. al Coda 1

me! —

G5 F5

we'll live our lives — a - gain! —
day, we'll live our lives — a - gain! —

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5 Eb5 D5 F5 D5 Eb5 D5 F5 D5 F5 F#5 D5 Eb5 D5 F5 D5 Eb5

—

Gtr. 4

8va

f w/ wah-wah 1 1/2

17 (17) 17 17 20 17 19 17 20 0 13 16 13 13 12 15 12 15 14

D5 F5 D5 F5 F#5 D5 Eb5 D5 F5 D5 Eb5

8va - loco 1 1/2

16 17 14 14 14 14 0 15 15 15 16 18 15 18 16 15 17 19 20 19 19 20 19 17

D5 F5 D5 F5 F#5 D5 Eb5 D5 F5 D5 Eb5 D5 F5 D5 F5 F#5

loco w/ bar slack

19 20 19 17 20 19 17 17 16 17 19 17 16 13 10 12 13 10 8 8 10 10 5 7 8 7 5 5 3 0

Guitar Solo

Gtr. 4 tacet

Ab5

F5

8va - Gtr. 5 (dist.) f

1 1/2 15 15 (15) 13 15 13 12 13 12 15 12 15 1 1/2 (15) 13

*2nd string caught under bend finger.

Rhy. Fig. 6

Gtrs. 1 & 2

P.M. P.M.

6 6 6 6 6 6 6 3 3 3 3 3 3 3

D5 Eb5 D5 F5 D5 Eb5 D5

8va - loco

15 (15) 11 12 9 9 9 7 5 9 10 9 7 5 5 0 9 10

End Rhy. Fig.

P.M. P.M. P.M. P.M.

0 0 1 0 3 0 0 1 0 0 3 4 3 4 3 4

Ab5

F5

D5

Eb5

D5

F5

D5

Eb5

D5

(10) 10 9 12 9 12 9 9 10 12 9 7 9 5 3 5 2

Eb5

D5

F5

D5

F5

D5

Gtr. 5

P.M. -----

5 8 7 5 7 5 9 7 5 7 4 5 8 10 8 7 10 8 11 0 7 5 4 7 5 6

Gtrs. 1 & 2

P.M. ----- P.M. ----- P.M. ----- P.M. -----

0 0 1 0 3 0 0 3 0 0 3 4 3 2 4 3

Bridge

Half-time feel

F5

E5

Ab5

G5

Gtr. 5 tacet

D5

Eb5

F5

E5

F5

E5

Ab5

G5

D5

Eb5

F5

G5

You ut - ter waste of tired _____ flesh, it does-n't mat-ter if you can't pro - gress.

0

P.M. -----

3 3 2 2 6 5 0 1 1 3 3 2 2 3 3 2 2 6 5 0 1 1 3 3 2 2

F5 E5 Ab5 G5 D5 Eb5 F5 E5 F5 Eb5 Ab5 G5 Eb5 D5 Ab5 G5 Gb5

E - ven now they still cre - ate me. Give me your ig - no - rance, ir - ri - tate me!

Gtrs. 1 & 2

P.M. -----

3 3 2 2 6 5 | 0 1 1 3 3 2 2 | 3 3 1 1 6 6 5 5 | 1 1 0 0 6 6 5 4

F5 E5 Ab5 G5 D5 Eb5 F5 E5 F5 E5 Ab5 G5 D5 Eb5 F5 E5

I am made of the same de - bris. You want it all, but you did - n't want me.

Gtr. 2 Riff F1

End Riff F1

8 7 6 5 | 5 6 8 7 | 8 7 6 5 | 5 6 8 7

Gtr. 1 Riff F

End Riff F

3 2 6 5 | 0 1 3 2 | 3 2 6 5 | 0 1 3 2

Gtrs. 1 & 2: w/ Riffs F & F1

F5 E5 Ab5 G5 D5 Eb5 F5 E5 F5 E5 Ab5 G5

Hyp - o - crite with no real use. I'm a - live. What's

D.S. al Coda 2

Coda 2

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (last 2 meas.)

D5 Eb5 F5 E5

your ex - cuse?

G5 F5

we'll live our lives a - gain!
day, we'll live our lives a - gain!

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D(#4) D5 D(#4) D5 E5 F5 G5 Ab5 E5

Pneu - mat - ic de - stroy - er,

Gtrs. 1 & 2: w/ Rhy. Fig. 4

D(#4)

E5

F5

pa - thet - ic se - duc - er, _____

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D(#4)

D5

D(#4)

D5

E5

F5

G5

A \flat 5

E5

dis - tor - tion suf - fi - cient. _____

Gtrs. 1 & 2: w/ Rhy. Fig. 5

D(#4)

E5

G5

F5

Some day, _____ (Some day, _____ one day, _____ one day, _____ we'll live our lives _____ a - gain! _____
we'll live our lives _____ a - gain! _____

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)

Gtr. 4: w/ Riff B

D5

E \flat 5

F5

D5

E \flat 5

D5

E \flat 5

F5

D5

E \flat 5

D5

E \flat 5

F5

D5

E \flat 5

D5

E \flat 5

F5

D5

E \flat 5

D5

We'll live our lives _____ a - gain! _____

E \flat 5

F5

D5

E \flat 5

D5

E \flat 5

F5

D5

E \flat 5

D5

Gtr. 4

7 8 8 8

E \flat 5

F5

D5

E \flat 5

D5

E \flat 5

F5

D5

E \flat 5

D5

7 8 5 8 8 8 8 8 8 8

Wherein Lies Continue

Words and Music by Slipknot

Drop D tuning, down 2 1/2 steps:
(low to high) A-E-A-D-F#-B

Intro

Moderately ♩ = 152

Gr. 1 (dist.) (Hi-hat) Rhy. Fig. 1 End Rhy. Fig. 1

*B5 C5 B5 C5 D5 C5 B5 C5 B5 C5 B5 A5 B5 C5 B5 C5 D5 C5 B5 C5 B5 C5 B5 C5

f P.M. -----

TAB

Gr. 2 (dist.)

f P.M. -----

TAB

2 3 2 3 5 3 2 3 2 3 2 6/7 6/7 2 3 2 3 5 3 2 3 2 3 2 3

*Chord symbols reflect implied harmony.

Half-time feel

Gr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

Gr. 2 B5 C5 B5 C5 D5 C5 B5 C5 B5 C5 B5 A5 B5 C5 B5 C5 D5 C5 B5 C5 B5 C5 B5 C5

P.M. -----

P.M. -----

2 3 2 3 5 3 2 3 2 3 2 6/7 6/7 2 3 2 3 5 3 2 3 2 3 2 3

2.

B5 C5 B5 C5 D5 C5 B5 C5 N.C.

1. Thou shalt not...

**Gtrs. 1 & 2

P.M. -----

2 3 2 3 5 3 2 3

**Composite arrangement

Verse

F#5 G5 F#5 G5 Ab5 G5 F#5 G5 F#5 G5 F#5 Ab5 A5 F#5 G5 F#5 G5 Ab5 G5 F#5 G5 F#5 G5 F#5 G5

kill your fath-ers, de-stroy an - oth - er life. Ques-tion ev-'ry-thing we clung to for years. ___

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. ----- P.M. -----

4 5 4 5 6 5 4 5 4 5 4 6 6 7 4 5 4 5 6 5 4 5 4 5

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

F#5 G5 F#5 G5 Ab5 G5 F#5 G5 F#5 G5 F#5 Ab5 A5 F#5 G5 F#5 G5 Ab5 G5 F#5 G5 F#5 G5 F#5 G5

Live for - ev - er, de-sign a bet - ter death. Con-fuse a li - ar with a sav - ior from fear. ___

F#5 G5 F#5 G5 Ab5 G5 F#5 G5 F#5 G5 F#5 Ab5 A5 F#5 G5 F#5 G5 Ab5 G5 F#5 G5 F#5 G5 F#5 G5

Cre-ate a myth, and sep - a - rate the cho-sen ones. Ad - o - les-cent in - de - pend - ence, do - min-ion.

F#5 G5 F#5 G5 Ab5 G5 F#5 G5 F#5 G5 F#5 Ab5 A5 F#5 G5 F#5 G5 Ab5 G5 F#5 G5 F#5 G5 F#5 G5

I on - ly wan-na be-lieve in fuck-in' an - y-thing, but now my con-science is con-tra-dict-ing ev-'ry-thing!

Pre-Chorus

Bb5 A5 Ab5 G5 Ab5Bb5 F5 E5 Eb5 E5 Bb5 A5 Ab5 G5 Ab5Bb5 F5 E5 Eb5 E5

The end - ing's the same! ___ The world will not

Rhy. Fig. 3

End Rhy. Fig. 3

8 7 6 5 5 6 8 3 2 2 1 2 2 8 7 6 5 5 6 8 3 2 2 1 2 2

Bb5 A5 Ab5 G5 Ab5Bb5 F5 E5 Eb5 E5 Bb5 A5 Ab5 G5 Ab5Bb5 F5 E5 F5 E5 Eb5 E5

change! ___ The an - swer is clear! ___

8 7 6 5 5 6 8 3 2 2 1 2 2 8 7 6 5 5 6 8 3 2 3 2 1 2

Verse

D5 Eb5 D5 Eb5 F5 E5 D5 Eb5 D5 Eb5 D5 F5 D5 Eb5 D5 Eb5 F5 E5 D5 Eb5 D5 Eb5 D5 Eb5 F5 F5

2. Show your moth-ers they have no sons or daugh-ters. Blame your-selves be-cause your chil-dren are mine!

Rhy. Fig. 4 *loco* End Rhy. Fig. 4

P.M. P.H. P.M.

0 1 0 1 3 2 0 1 0 1 0 2 3 0 1 0 1 3 2 0 1 0 1 0 2 4 3

Pitch: C

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)

D5 Eb5 D5 Eb5 F5 E5 D5 Eb5 D5 Eb5 D5 F5 D5 Eb5 D5 Eb5 F5 E5 D5 Eb5 D5 Eb5 D5 Eb5 F5 F5

We are or - phans, but we are not for - got - ten and we will find a way to save us this ___ time.

D5 Eb5 D5 Eb5 F5 E5 D5 Eb5 D5 Eb5 D5 F5 D5 Eb5 D5 Eb5 F5 E5 D5 Eb5 D5 Eb5 D5 Eb5 F5 F5

We can run, but we are tired of run-ning. We're drop - ping sec - onds in a glass 'til we ___ die.

D5 Eb5 D5 Eb5 F5 E5 D5 Eb5 D5 Eb5 D5 F5 D5 Eb5 D5 Eb5 F5 E5 D5 Eb5 D5 Eb5 D5 Eb5 F5 F5

We on - ly wan - na be - lieve ___ in fuck - in' ev - 'ry-thing, but we're a - live and we're not ac - cept - ing an - y-thing.

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1st 4 meas.)

Bb5 A5 Ab5 G5 Ab5 Bb5 F5 E5 Eb5 E5 Bb5 A5 Ab5 G5 Ab5 Bb5 F5 E5 Eb5 E5

The end-ing's the same! ___ The world will not

Bb5 A5 Ab5 G5 Ab5 Bb5 F5 E5 Eb5 E5 Bb5 A5 Ab5 G5 Ab5 Bb5 F5 E5 F5 E5 Eb5 E5

change! ___ The an - swer is clear! ___

{ An - ni - hi - la - tion! ___
Ob - lit - er - a - tion! ___

Gtrs. 1 & 2

8 7 6 5 5 6 8 3 2 2 1 2 2 8 7 6 5 5 6 8 3 2 2 1 2

Chorus

Gm Gm/F# Bb(#4) Csus4

I won't con-trol or re-strain things I do not un-der-stand.

Riff A

P.M. --| P.M. P.M. --| P.M. P.M. --| P.M. P.M. --| P.M.

5 5 5 5 5 5 4 4 4 4 5 5 5 4 1 1 2 1 3 2 2 3 3 3 3 3 5 3 3 2

Gm

Gm/F#

E5

D5

E5

F#5

G5

D5

F#5

A5

Now I re-al-ize I'm strong-er, bet-ter.

End Riff A

P.M. --| P.M. P.M. --| P.M. P.M. ----- P.M. --| P.M. --|

5 5 5 5 5 5 4 4 4 5 4 5 5 5 4 2 2 0 0 2 2 4 4 5 5 5 5 4 4 7 7

1st time, Gtrs. 1 & 2: w/ Riff A (1st 6 meas.)

2nd time, Gtrs. 1 & 2: w/ Riff A

Gm

Gm/F#

Bb(#4)

They gave to me, now I give to you the means to

To Coda

Csus4

Gm

Gm/F#

burn the thoughts I had. And now I re-al-ize I'm

Bb(#4)

F5 G5 Ab5 Bb5

F5 E5 F5

E5 Eb5 E5 N.C.

F5 E5 F5

E5 Eb5 E5

strong-er, bet-ter, more.

Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs. 1 & 2

1 1 2 1 3 5 6 8 3 2 3 2 1 2 3 2 3 2 1 2 3 2 3 2 1 2

Interlude

D5

Riff B

End Riff B

Gtr. 3 (dist.)

mp

1/2 (10) 1/2 (10) 1/2 (10) 1/2 (10) 1/2 (10) 1/2 (10) 1/2 (10) 1/2 (10) 1/2 (10) 1/2 (10) 1/2 (10) 1/2 (10) 1/2 (10) 1/2 (10) 1/2 (10) 1/2 (10)

Gtrs. 1 & 2

mp

Gtr. 3: w/ Riff B (6 times)

Gtrs. 1 & 2

mp

p

F5 E5

We have to save our - selves, _ we have to save our - selves. _

f

P.M. ---

3 2

D5 Bb5 F5 E5 D5 Db5 Ab5 A5 Bb5 Db5 E5

We have to save our - selves!

P.M. -| P.M. - - - -| P.M. - - - -|

0 3 3 3 2 0 4 4 6 7 8 4 9 7 22 8

Bb5 D5 F5 E5 F5 Ab5 G5 D5 Bb5 D5 F5 E5 F5 G5 Bb5 Db5 E5

Rhy. Fig. 6 End Rhy. Fig. 6

P.M. - - - - -| P.M. - - - - -| P.M. - - - -| P.M. - - - -|

3 1 0 3 3 2 3 6 5 0 3 3 0 3 3 2 3 5 3 3 4 3 1 6 4 6 7 8 6 4 X 9 7

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)

1., 2.

Bb5 D5 F5 E5 F5 Ab5 G5 D5 Bb5 D5 F5 E5 F5 G5 Bb5 Db5 E5

We have to save our - selves! (We have to save our - selves!)

3.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

G5 Bb5 Db5 E5 F#5 G5 F#5 G5 Ab5 G5 F#5 G5 F#5 G5 F#5 Ab5 A5

3. No, I will nev - er be - come an - oth - er piece

F#5 G5 F#5 G5 Ab5 G5 F#5 G5 F#5 G5 F#5 G5 F#5 G5 Ab5 G5 F#5 G5 F#5 G5 F#5 Ab5 A5

in - side the par - a - lyt - ic con - struct I hate. Live for - ev - er? Well, I would rath - er die.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

F#5 G5 F#5 G5 Ab5 G5 F#5 G5 F#5 G5 F#5 G5 B5 C5 B5 C5 D5 C5 B5 C5 B5 C5 B5 A5

At least I'd know I was - n't theirs to cre - ate. This is yours, but you had bet - ter choose

B5 C5 B5 C5 D5 C5 B5 C5 B5 C5 B5 C5 B5 C5 B5 C5 D5 C5 B5 C5 B5 C5 B5 A5

be - fore they take a - way your right to de - cide. I guess I'll nev - er be - lieve in fuck - in' an - y - thing,

D.S. al Coda

Coda

B5 C5 B5 C5 D5 C5 B5 C5 B5 C5 B5 C5 E5 D5 E5 F#5 G5 D5 F#5 A5

but my sol - ace is I can han - dle ev - 'ry - thing. strong - er, bet - ter.

Gm Gm/F# Bb(#4)

I won't con - trol or re - strain things I do not un - der - stand.

Riff C
Gtrs. 1 & 2

5 5 5 5 8 5 4 5 4 4 4 5 8 5 4 5 1 1 2 1 3 2 0 2 0 1 2 3 5 3 2 3

Gm Gm/F# E5 D5 E5 F#5 G5 D5 F#5 A5

Now I re - al - ize I'm strong - er, bet - ter.

End Riff C

P.M. --- P.M. ---

5 5 5 5 8 5 4 5 4 4 4 5 8 5 4 5 2 2 0 0 2 2 4 4 5 5 5 5 4 4 7 7

Gtrs. 1 & 2: w/ Riff C
Gm Gm/F# Bb(#4)

They gave to me, now I give to you the means to burn the thoughts I had.

Gm Gm/F# Bb(#4) F5 G5 Ab5 Bb5 F5 E5 F5 E5 Eb5 E5

And now I re - al - ize I'm strong - er, bet - ter,

Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 6 (7 1/2 times)

N.C. F5 E5 F5 E5 Eb5 E5 Bb5 D5 F5 E5 F5 Ab5 G5 D5 Bb5 D5 F5 E5 F5

more.

G5 Bb5 Db5 E5 Bb5 D5 F5 E5 F5 Ab5 G5 D5 Bb5 D5 F5 E5 F5

We have to save our - selves! (We have to save our - selves!)

1. G5 Bb5 Db5 E5 2. G5 Bb5 Db5 E5

B \flat 5 D5 F5 E5F5A \flat 5 G5 D5 B \flat 5 D5 F5 E5 F5 G5 B \flat 5 D \flat 5 E5

(We have to save our - selves! _____
have to save our - selves!) _____

Gtr. 4 (dist.)

mf
w/ RotoVibe

14	14	14	12	13	14	14	12	14	14	14	15	17	15	15	12
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

B \flat 5 D5 F5 E5F5A \flat 5 G5 D5 B \flat 5 D5 F5 E5 F5 G5 B \flat 5 D \flat 5 E5

(We have to save our - selves! _____
have to save our - selves!) _____

14	14	14	13	14	14	14	12	14	13	14	14	12	14	15	17	17	14	12
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

B \flat 5 D5 F5 E5F5A \flat 5 G5 D5 B \flat 5 D5 F5 E5 F5 G5 B \flat 5 D \flat 5 E5

(We have to save our - selves! _____
have to save our - selves!) _____

14	14	14	13	14	14	14	12	14	14	14	15	17	15	15	12
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

B \flat 5 D5 F5 E5F5A \flat 5 G5 D5 B \flat 5 D5 F5 E5 F5 G5 B \flat 5 D \flat 5 E5

(We have to save our - selves! _____
have to save our - selves!) _____

Gtr. 4 tacet

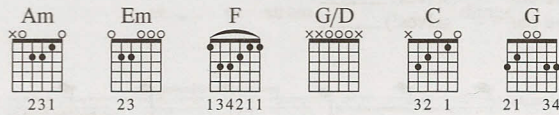
Gtrs. 1 & 2

P.M. P.M.----- P.M.-----

14	14	14	13	14	14	14	5	3	3	6	6	6	9	4	3	1	4	6	7	8	4	7
----	----	----	----	----	----	----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Snuff

Words and Music by Slipknot



Tune down 1 1/2 steps:
(low to high) C \sharp -F \sharp -B-E-G \sharp -C \sharp

Intro Slowly $\text{♩} = 62$

Chord progression: *Am E5 F C/E Am E5 F C/E

Gr. 1 (acous.) (Sound effects) (4 sec.) Rhy. Fig. 1 End Rhy. Fig. 1

Gr. 2 (elec.) (4 sec.) Rhy. Fig. 1A End Rhy. Fig. 1A

mp
p
w/ clean tone & chorus
let ring throughout

*Chord symbols reflect overall harmony.

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

Chord progression: Am E5 F C/E Am E5 F C/E

1. Bur - y all — your se - crets in — my skin. — Come a - way — with in - no - cence — and

Chord progression: F C/E Am E5 F C/E

leave me with — my sins. — The air a - round — me still — feels like — a cage, — and

Chord progression: Am E5 F C/E

love is just — a cam - ou - flage — for what re - sem - bles rage — a - gain. —

Interlude

Am
Rhy. Fig. 2

Em

F

G/D C

End Rhy. Fig. 2

*Gtrs. 1 & 3 (acous.)

mf

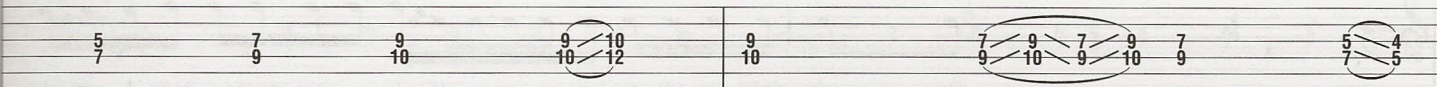
let ring throughout



Gtr. 4 (elec.)

mp

w/ clean tone & chorus



*Composite arrangement

Am
Rhy. Fig. 3

Em

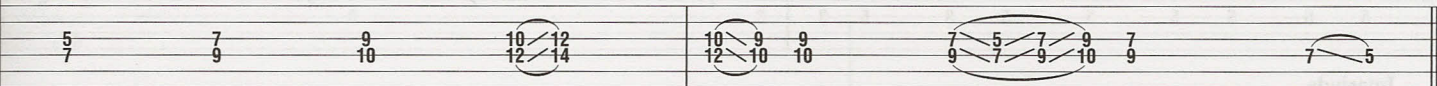
F

G/D

End Rhy. Fig. 3



So if you love me, let me go —



Chorus

G

Rhy. Fig. 4

Gtr. 4 tacet

Am

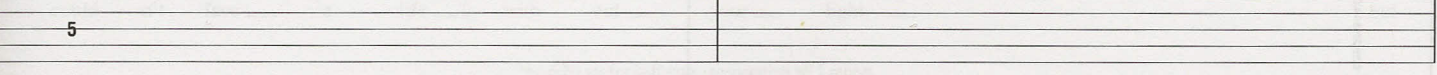
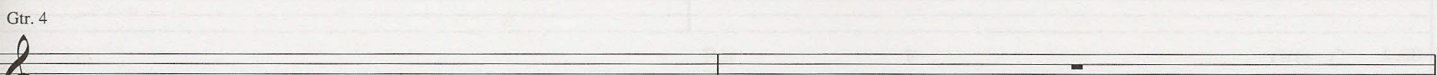
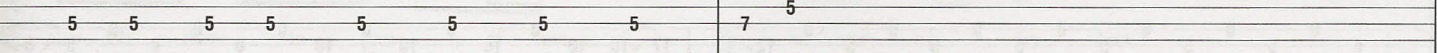
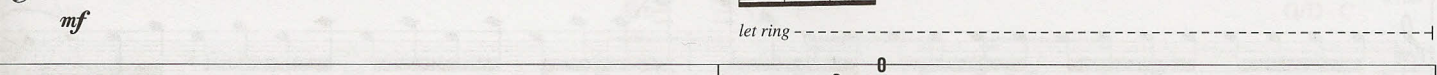
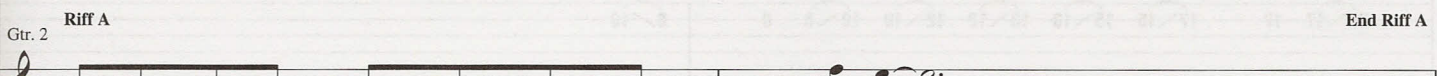
G/D

End Rhy. Fig. 4



and run a - way be - fore I know.

My heart is just too dark —



Gtrs. 1 & 3: w/ Rhy. Fig. 4 (2 times)
Gtr. 2: w/ Riff A (2 times)

G Am G/D

to care. I can't de-stroy what is - n't there. De - liv - er me in - to my

G Am G/D

fate. If I'm a - lone, I can - not hate. I don't de - serve to have

G F G/D

Rhy. Fig. 5 End Rhy. Fig. 5

Gtrs. 1 & 3

you. Oo, my smile was tak - en long a - go. If I can change, I hope I nev - er

Gtr. 5 (elec.)

mf
w/ slight dist.
let ring throughout

Gtr. 2 Riff B End Riff B

5 5 5 5 5 5 5 5 3 3 2 1 0 1 2 3 2 1 0 1 2 0

Interlude

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (2 times)

Am Em F G/D C

know.

Gtr. 6 (elec.)

mf
w/ slight dist. & RotoVibe

20 17 17 17 15 15 13 13 12 12 10 10 8 8 8 10

Gtr. 5

5 0 5 0 5 0 5 0 5 0 5 0 12 17 17 10 10 0 10 0 10 0 10 0 8 0 8 0 5 3

Gtr. 2

Am Em F G/D C

Gtr. 6

22\20\17 17\15 15\13 13\12 12\10 10\12 12 13

Gtr. 5

5 8 5 5 0 5 0 5 0 5 0 5 0 12 17 17 10 10 0 10 0 10 0 10 0 8 0 8 0 5 3

Verse

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (3 times)

Gtr. 6 tacet

Gtr. 5 tacet

Am Em F G/D C

2. I still press — your let — ters to — my — lips — and

Gtr. 5

5

pp

Gtr. 2 Riff C End Riff C

mp

14 9 10
X X X
12 7 8

Gtr. 2: w/ Riff C (3 times)

Am Em F G/D C

cher — ish them — in parts — of me — that sa — vor ev — 'ry kiss. — I

Am Em F G/D C

could — n't face — a life — with — out — your — light, — but

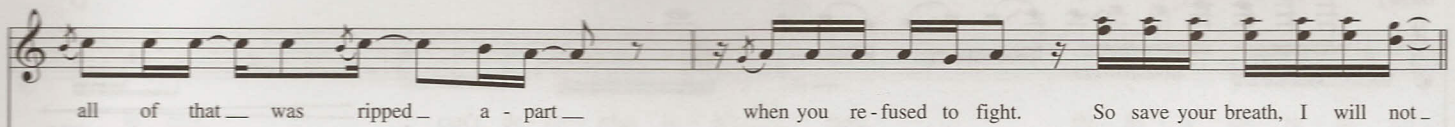
*w/ echo set for half-note regeneration w/ 1 repeat.

Am

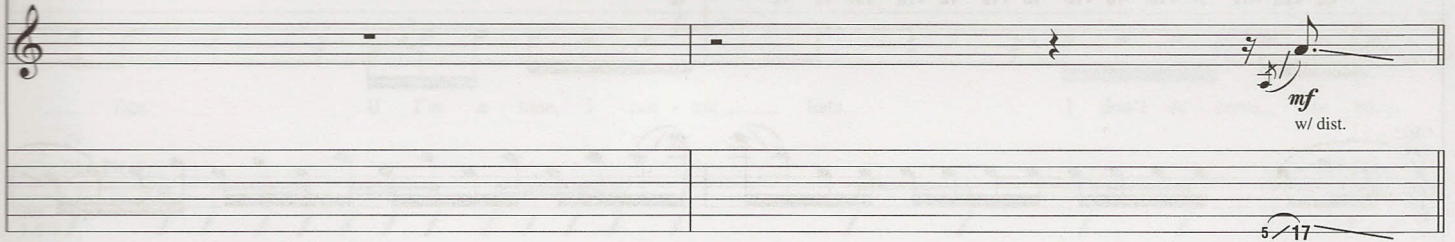
Em

F

G/D



Gtr. 7 (elec.)



Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 4 (3 times)

Gtr. 2: w/ Riff A (3 times)

G

Am

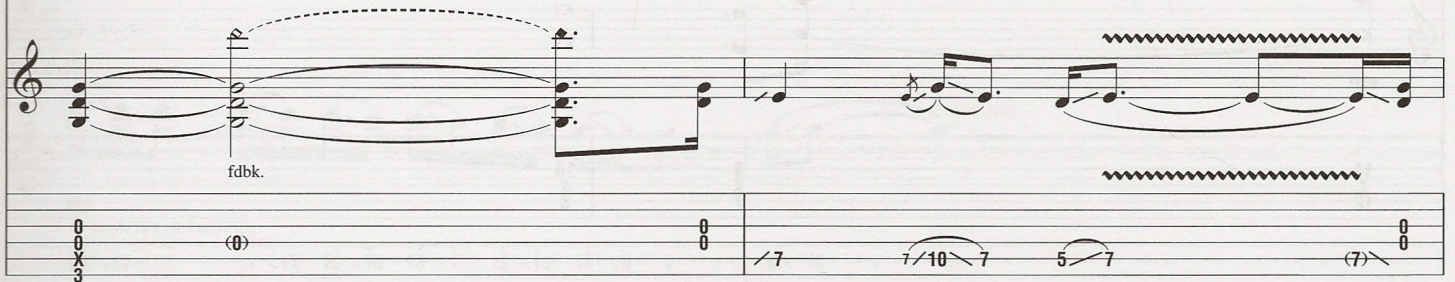
G/D



G

Am

G/D



G

Am

G/D



F

_____ saint.

Oo, my hope was ban-ished long a - go. — It took — the death — of hope — to let you —

Gtr. 8 (elec.)

f
w/ dist.

Gtr. 7

P.M. -----

Interlude

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (3 times)

Em

F

G/D C

_____ go. _____

Gtr. 9 (elec.)

f
w/ dist. & RotoVibe

Rhy. Fig. 6

*Gtrs. 7 & 8

End Rhy. Fig. 6

*Composite arrangement

Gtr. 7: w/ Rhy. Fig. 6 (2 times)

Gtr. 8: w/ Rhy. Fig. 6

Em

F

G/D	C
-----	---

Oh, _____

Gtr. 9

$22 \searrow 20$	17	$17 \searrow 15$	$15 \searrow 13$	$13 \searrow 12$	$12 \searrow 10$	$10 \nearrow 12$	12	13
------------------	----	------------------	------------------	------------------	------------------	------------------	----	----

Gtrs. 1 & 3: w/ Rhy. Fig. 3

Am Em F G/D

The musical notation shows four measures on a single staff. The first measure contains a whole note chord Am. The second measure contains a whole note chord Em. The third measure contains a whole note chord F. The fourth measure contains a whole note chord G/D. Above each measure is its corresponding chord name.

So break your - self a - gainst _ my _

112

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 4 (2 times)

Gtr. 2: w/ Riff A (2 times)

Gtr. 9 tacet

G

Am

G/D

— stones and spit your pit - y in my — soul. You nev - er need - ed an - y help. —

Gtr. 7 Rhy. Fig. 7

End Rhy. Fig. 7

5 5 5 5 5 5 5 5 5 7

Gtr. 8 Rhy. Fig. 7A

End Rhy. Fig. 7A

5 5 5 5 5 5 5 5 5 2 2 2 2 2 2 2 2 2 2 2

Gtrs. 7 & 8: w/ Rhy. Figs. 7 & 7A

G

Am

G/D

— You sold me out to save your - self. And I won't lis - ten to your —

G

Am

G/D

shame. — You ran a - way, you're all the — same. An - gels — lie — to keep —

Gtr. 2

5 5 5 5 5 let ring — 7 5 6 0

Gtr. 7

5 5 5 5 5 12 10 0 (12/10)

Gtr. 8

5 5 5 5 5 5 0 w/ bar slack

Gtrs. 1 & 3: w/ Riff, Fig. 5
Gtr. 2: w/ Riff B

G

F

G/D

con - trol. — Oo, my love was pun-ished long a - go. — If you — still care, don't ev - er let me —

Gtrs. 7 & 8

P.M. -----

Am

Gtr. 2 tacet

F

G/D

Gtrs.
1 & 3

know. — If you — still care, don't ev - er let me —

Gtr. 2

pp

Gtr. 8

2 2 2 2 4 4 4 4 5 5 5 5 9 9 9 0
0 0 0 0 2 2 2 2 3 3 3 3 7 7 7 0

Gtr. 7

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Outro

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (2 times)

Am

Em

F

G/D C

_____ know. _____

Gtr. 6

22\20 17 17\15 15\13 13\12 12\10 10\8 8 10

Gtrs. 7 & 8

Am

Em

F

G/D C

Gtr. 6 tacet

Am

Gtrs. 1 & 3

22\20 17 17\15 15\13 13\12 12\10 10\12 12 13

1
2
2
0

pp

(2)

All Hope Is Gone

Words and Music by Slipknot

Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro

Fast ♩ = 200

Gtrs. 1 & 2 (dist.)
(Drums)

*Fm F#m D5 Fm F#m D5 N.C.

f

TAB

3 6 3 4 7 4 0 3 6 3 4 7 4 0

*Chord symbols reflect implied harmony.

Gtr. 1 Fm F#m D5 D°7 G#°7 Eb°7 E°7

3 6 3 4 7 4 0 6 9 6 9 5 8 5 8 7 10 7 10 8 11 8 11

Gtr. 2

3 6 3 4 7 4 0 5 8 5 8 6 9 6 9 6 9 6 9 7 10 7 10

D5 F5 Ab5 D5 F5 G5 D5 F5 Ab5 D5 F5 G5 D5 F5 D5 Eb5 D5 F5 Ab5 D5 F5 G5 D5 F5 Ab5 D5 F5 G5 D5 F5 D5 Eb5

Rhy. Fig. 1

End Rhy. Fig. 1

**Gtrs. 1 & 2

P.M. -- P.M. -- P.M. -- P.M. -- P.M. P.M. P.M. -- P.M. -- P.M. -- P.M. -- P.M. P.M.

0 3 6 0 3 5 0 3 6 0 3 5 0 3 0 1 0 3 6 0 3 5 0 3 6 0 3 5 0 3 0 1

**Composite arrangement

D5 F5 Ab5 D5 F5 G5 D5 F5 Ab5 D5 F5 G5 D5 F5 D5 Eb5 D5 F5 Ab5 D5 F5 G5 D5 F5 E5 Eb5 D5 E5 F5 D5 G5 Ab5

P.M. -- P.M. -- P.M. -- P.M. -- P.M. P.M. P.M. -- P.M. -- P.M. -- P.M. -- P.M. P.M.

0 3 6 0 3 5 0 3 6 0 3 5 0 3 0 1 0 3 6 0 3 5 0 3 6 0 3 5 0 3 0 1 2 1 0 2 3 0 5 6

D5 F5 A \flat 5 D5 F5 G5 D5 F5 A \flat 5 D5 F5 G5 D5 F5 D5 E \flat 5 D5 F5 A \flat 5 D5 F5 G5 D5 F5 E5 E \flat 5 D5 E5 F5 D5 G5 A \flat 5

P.M. ---| P.M. --| P.M. --| P.M. -----| P.M. --| P.M. --| P.M. P.M.

0 3 6 0 3 5 0 3 6 0 3 5 0 3 3 0 1 1 0 3 6 0 3 5 0 3 2 2 1 0 2 3 0 5 6 6

Dsus2

1. The

Rhy. Fig. 2

End Rhy. Fig. 2

The image displays a musical score for the song 'The End' by The Beatles. It features two staves. The top staff is labeled 'Dsus2' and contains a single note (D) sustained across four measures, with a final measure showing a 7/8 time signature change. The bottom staff is labeled 'Rhy. Fig. 2' and contains a rhythmic figure consisting of a series of eighth notes, with a final measure labeled 'End Rhy. Fig. 2'. The score is presented in a clean, minimalist style with a white background and black musical notation.

Verse
Quadruple-time feel

Ab5 Gb5 F5 Ab5 Gb5 F5 Ab5 Gb5

state of the na - tion, vi - o - la - tion. A bro - ken prom - ise is as

6 6 6 6 6 6 6 6 9 9 9 9 9 9 9 8 8 8 8 8 8 8 6 4 3 6 6 6 6 6 6 6 6 9 9 9 9 9 9 9 9

F5 C5 Db5 Eb5 Ab5 Gb5 F5 Ab5 Gb5 F5

good as a lie. — The hell is hu - mon - gous, the dev - il's a - mong us,

8 8 8 8 8 8 8 8 3 4 6 6 6 6 6 6 6 6 9 9 9 9 9 9 9 9 8 8 8 8 8 8 8 8 6 4 3

Ab5 Gb5 F5 C5 Db5 Eb5

and we will burn 'cause we won't u - nite!

6 6 6 6 6 6 6 6 9 9 9 9 9 9 9 9 8 8 8 8 8 8 8 8 3 4 8 6

F5 Ab5 Gb5 F5 Ab5 Gb5 F5 Ab5 Gb5

What are we con - ced - ing for? Free - dom? Why does an - y -

10 8 6 9 9 9 9 9 9 9 9 8 8 8 8 8 8 8 8 6 4 3 6 6 6 6 6 6 6 6 9 9 9 9 9 9 9 9

F5 C5 Db5 E5 Ab5 Gb5

bod - y think we need 'em? I would rath - er fight

8 8 8 8 8 8 8 8 3 4 9 7 6 6 6 6 6 6 6 6 9 9 9 9 9 9 9 9

F5 Ab5 Gb5 F5 Ab5 Gb5 F5 G5 F5 E5

than let an - oth - er die. We're the prob - lem, but we're al - so the so - lu - tion.

8 8 8 8 8 8 8 8 6 4 3 6 6 6 6 6 6 6 6 9 9 9 9 9 9 9 9 8 8 8 8 8 8 8 8 5 3 2

Gtrs. 1 & 2: w/ Riff, Fig. 2
Dsus2

All hope is gone!

Quadruple-time feel

A5

E5

F5

C5

If you want it, then take it from me.

Riff A

Gtrs. 1 & 2

7 7 7 7 7 7 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 3 3 3 3 3 3 3 3

D5

E5

F5

G#5

If you think you can, you still don't know me.

End Riff A

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 6 6 6 6 6 6 6 6

Gtr. 1: w/ Riff A (3 times)

Gtr. 2: w/ Riff A

A5

E5

F5

C5

D5

E5

F5

G#5

Let me tell you, man, I said it, I meant it and I will always have the right to defend it.

*D5/A

A5/E

Bb5/F

F5/C

Fif - ty sec - onds, a hun - dred mur - ders.

Riff B

Gtr. 2

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 3 3 3 3 3 3 3 3

*Chord symbols reflect combined harmony.

G5/D A5/E Bb5/F C#5/G#

The bill of rights is a bill of sale.

End Riff B

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 4 4 4 4 4 4 4 4

End quadruple-time feel

Gtr. 2: w/ Riff B

D5/A A5/E Bb5/F F5/C G5/D A5/E Bb5/F C#5/G#

What will you do when the war is o - ver. What will you do when your sys - tem fails? _____

♫ Chorus

Half-time feel

2nd time, Gtr. 3: w/ Fill 1

D5

End time, G♯: 3. w/ Phil

D5 Gm A5 Bb5

We have made the pres - ent ob - so - lete. — What do you want? — What do you need?

Rhy. Fig. 3

Gtrs. 1 & 2

[illegible]

E♭5 C♭/E♭ G♭ D♭/F

We'll find a way _____ when all hope _ is

End Rhy. Fig. 3

6

Fill 1
Gtr. 3

15

(15)

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 measures)

D5 Gm A5 Bb5

gone! We've seen the fall _____ of the e - lite. _____ Bur - y your life, _____ take your dis -

To Coda 1

To Coda 2

End half-time feel

F5 Eb5 C#(b5)

- ease. We'll end the world _____ when all hope is

Gtrs. 1 & 2

P.M. P.M. P.H.

3 3 3 3 3 3 3 3 3 3 3 3 0 0 1 1 1 1 1 1 0 5 4 5 4 5 4 5 4 3

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Dsus2

gone! _____

Interlude

D5 F5 Ab5 D5 F5 G5 D5 F5 Ab5 D5 F5 G5 D5 F5 D5 Eb5 D5 F5 Ab5 D5 F5 G5 D5 F5 Ab5 D5 F5 G5 D5 F5 D5 Eb5

Gtrs. 1 & 2

0 3 6 0 3 5 0 3 6 0 3 5 0 3 0 1 0 3 6 0 3 5 0 3 6 0 3 5 0 3 0 1

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

D5 F5 Ab5 D5 F5 G5 D5 F5 Ab5 D5 F5 G5 D5 F5 D5 Eb5

8va

Gtr. 3 (dist.)

f rake - | *loco*

13 17 13 17 13 15 14 X X 13 17 13 17 13 17 23 21 20 17 16 14 17 15 16 17 14 0 0 0 14

D5 F5 Ab5 D5 F5 G5 D5 F5 Ab5 D5 F5 G5 D5 F5 D5 Eb5 D5 F5 Ab5 D5 F5 G5 D5 F5

8va

13 17 13 17 13 14 14 0 15 13 17 13 17 13 18 17 17 14 13 17 19 20 18 17 19 16 21 22 23 24 (24) 22 (22)

Gtr. 3 tacet
 D5 F5 Ab5 D5 F5 G5 D5 F5 Ab5 D5 F5 G5 D5 F5 D5 Eb5 D5 F5 Ab5 D5 F5 G5 D5 F5 Ab5 D5 F5 G5 D5 F5 D5 Eb5
 Gtrs. 4 & 5 (dist.)
f
 w/ wah-wah
 P.M. P.M.
 5 8 5 7 8 7 5 0 8 8 7 5 0 8 8 5 7 5 0 3

D5 F5 Ab5 D5 F5 G5 D5 F5 Ab5 D5 F5 G5 D5 F5 D5 Eb5

P.M.-----|

5 5 6 8 5 6 8 5 7 5 6 7 7 4 6 6 8 6 9 8 0 16 16 15 16 15 13 15 13 11 15

Eb5
 F5/C
 when all hope is gone
 P.M.
 G

Interlude

Bb5 A5 F5 G5 F5 E5 Eb5NC.

Bb5 A5 F5 G5 F5 E5 Eb5NC.

gone! _____

Gtr. 1 Rhy. Fig. 4

End Rhy. Fig. 4

Musical notation for Gtr. 1, Rhy. Fig. 4. The staff shows a sequence of chords and a melodic line. Below the staff, the fretboard diagram shows the following fret numbers: 8, 7, 3, 5, 3, 2, 1. The diagram is split into two measures, with the second measure ending with a 13-fret bend and a 10/13 slide.

Gtr. 2 Rhy. Fig. 4A

End Rhy. Fig. 4A

Musical notation for Gtr. 2, Rhy. Fig. 4A. The staff shows a sequence of chords and a melodic line. Below the staff, the fretboard diagram shows the following fret numbers: 8, 7, 3, 5, 3, 2, 1. The diagram is split into two measures, with the second measure ending with a 13-fret bend and a 10/13 slide.

N.C.
Rhy. Fig. 5

Bb5 A5 F5 E5

Eb5NC.

1., 2.

Bb5 A5 F5 G5 F5 E5

Eb5NC.

Musical notation for Rhy. Fig. 5. The staff shows a sequence of chords and a melodic line. Below the staff, the fretboard diagram shows the following fret numbers: 14, 8, 7, 3, 2, 1. The diagram is split into two measures, with the second measure ending with a 13-fret bend and a 10/13 slide.

Rhy. Fig. 5A

Musical notation for Rhy. Fig. 5A. The staff shows a sequence of chords and a melodic line. Below the staff, the fretboard diagram shows the following fret numbers: 13, 8, 7, 3, 2, 1. The diagram is split into two measures, with the second measure ending with a 13-fret bend and a 10/13 slide.

3.

Bb5 A5 F5 G5 F5 E5

Eb5

Musical notation for the third measure of the interlude. The staff shows a sequence of chords and a melodic line. The fretboard diagram shows the following fret numbers: 8, 7, 3, 5, 3, 2, 1.

The

Gtrs. 1 & 2

End Rhy. Figs. 5 & 5A

Musical notation for Gtrs. 1 & 2, End Rhy. Figs. 5 & 5A. The staff shows a sequence of chords and a melodic line. Below the staff, the fretboard diagram shows the following fret numbers: 8, 7, 3, 5, 3, 2, 1. The diagram is split into two measures, with the second measure ending with a 13-fret bend and a 10/13 slide.

Bridge

B \flat 5 A5 F5 G5 F5 E5 Eb5

B \flat 5 A5 F5 G5 F5 E5 Eb5 N.C.

wretch - ed are the wound - ed, the hun - gry starved to death _

Gtr. 1

P.M. -----

8 7 3 5 3 2 1 1 1 1 8 7 3 5 3 2 1 13 10/13

Rhy. Fig. 6

End Rhy. Fig. 6

Gtr. 2

P.M. -----

8 7 3 5 3 2 1 1 1 1 8 7 3 5 3 2 1 13 10/13

B \flat 5 A5 F5 E5 Eb5

B \flat 5 A5 F5 G5 F5 E5 Eb5 N.C.

in a place where no one goes. _ The air it - self is a fi - nal breath. _

Rhy. Fig. 7

End Rhy. Fig. 7

P.M. -----

14 8 7 3 2 1 1 1 1 8 7 3 5 3 2 1 13 10/13

Rhy. Fig. 7A

End Rhy. Fig. 7A

P.M. -----

13 8 7 3 2 1 1 1 1 8 7 3 5 3 2 1 13 10/13

Gtrs. 1 & 2: w/ Rhy. Figs. 7 & 7A

B \flat 5 A5 F5 E5 Eb5

B \flat 5 A5 F5 G5 F5 E5 Eb5 N.C.

So dis - con - tin - ue the an - ti - sep - tic care cha - rade. _

Bb5 A5 F5 E5

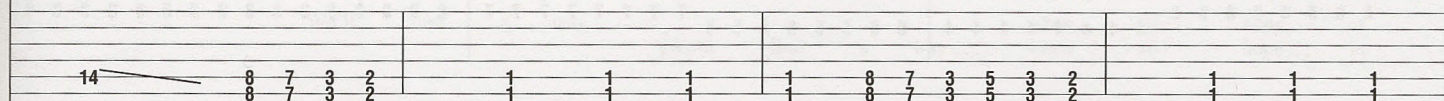
Eb5

Bb5 A5 F5 G5 F5 E5

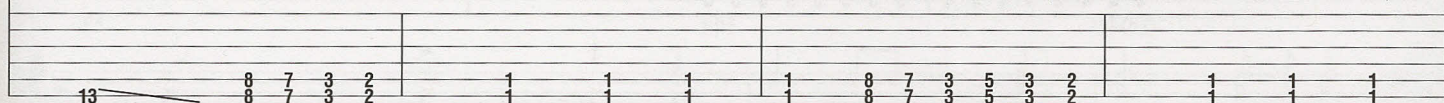
Eb5



Gtr. 1

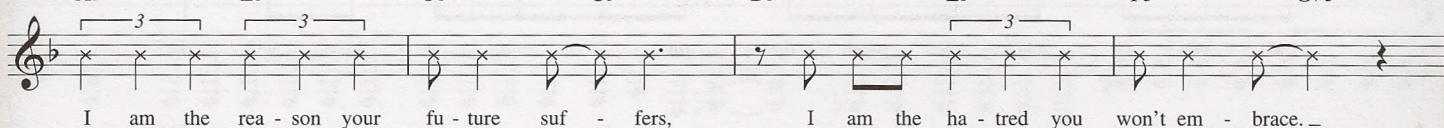


Gtr. 2

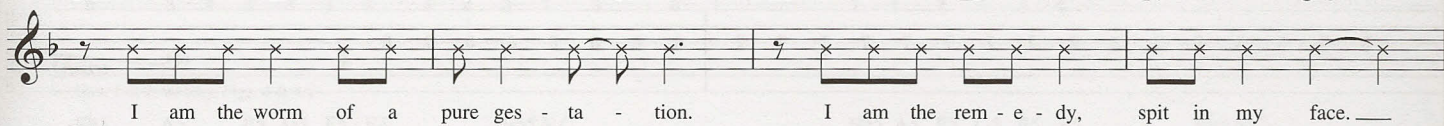


Gtrs. 1 & 2: w/ Riff A (2 times)

A5 E5 F5 C5 D5 E5 F5 G#5



A5 E5 F5 C5 D5 E5 F5 G#5



G5/D

D5/A

Eb5/Bb

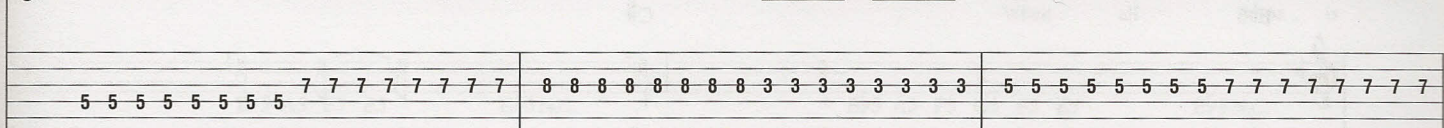
Bb5/F

C5/G

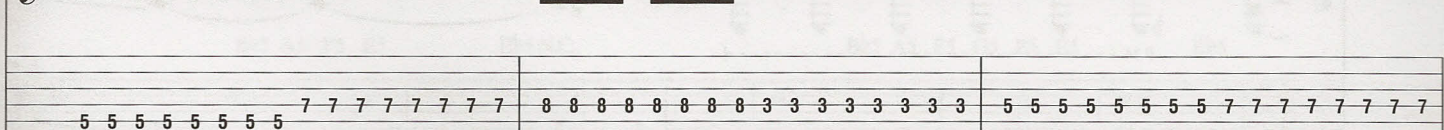
D5/A



Gtr. 2



Gtr. 1



E \flat 5/B \flat F \sharp 5/C \sharp G5/D D5/A E \flat 5/B \flat B \flat 5/F

do - ing the kings. I can rat - tle off a mil - lion oth - er rea - sons why,

8 8 8 8 8 8 8 8 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 3 3 3 3 3 3 3 3

8 8 8 8 8 8 8 8 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 3 3 3 3 3 3 3 3

C5/G D5/A E \flat 5/B \flat F \sharp 5/C \sharp *D.S. al Coda 2*

but does it mat - ter when the on - ly thing we love will die?

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 4 (4)

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8 4 (4)

Coda 2

E \flat 5 C \sharp

when all hope ____ is

Gtrs. 1 & 2

P.M. -----

(1) 1 1 1 1 1 1 3 3 4 (3/4)

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (11 1/2 times)

D5 Gm A5 Bb5

gone! We made the pres - ent ob - so - lete. ____ What do you want? ____ What do you need? _

(Gone!) _____

Eb5 Cb/Eb Gb Db/F

____ We'll find a way ____ (We'll find a way ____ when all hope ____ is

____ when all hope ____ is

D5 Gm A5 Bb5

gone! We've seen the fall ____ of the e - lite. ____ Bur - y your life, ____ take your dis -

gone!) _____

F5 Eb5 C#(b5)

ease. ____ We'll end the world _ (We'll end the world _ when all hope _ is

____ when all hope _ is

Gtrs. 1 & 2

P.M. ----- P.M. -----

3 3 3 3 3 3 3 3 3 3 3 0 0 1 1 1 1 1 0 5 4 5 4 5 4 5 4 5 4 5 4

Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A

Bb5 A5 F5 G5 F5 E5 Eb5 N.C. Bb5 A5 F5 G5 F5 E5 Eb5 N.C.

gone! _____

gone!) _____

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A

Bb5 A5 F5 E5 Eb5 N.C. Bb5 A5 F5 G5 F5 E5 Eb5 N.C.

When all hope _ is

Bb5 A5 F5 E5 Eb5 N.C. Bb5 A5 F5 G5 F5 E5 Eb5 N.C.

gone! _____

Bb5 A5 F5 E5 Eb5 N.C. Bb5 A5 F5 G5 F5 E5 Eb5

When all hope _ is

Gtr. 2: w/ Rhy. Fig. 6

B \flat 5 A5 F5 G5 F5 E5

E \flat 5

B \flat 5 A5 F5 G5 F5 E5

E \flat 5 N.C.

gone! _____

Gtr. 1

P.M. -----| P.M. -----|

8 7 3 5 3 2 1 1 1 1 8 7 3 5 3 2 1 13 10 13

Gtr. 2: w/ Rhy. Fig. 7A (2 times)

B \flat 5 A5 F5 E5

E \flat 5

B \flat 5 A5 F5 G5 F5 E5

E \flat 5 N.C.

When all hope is

Rhy. Fig. 8

P.M. -----| P.M. -----|

13 8 7 3 2 1 1 1 1 8 7 3 5 3 2 1 13 10 13

End Rhy. Fig. 8

Gtr. 1: w/ Rhy. Fig. 8

B \flat 5 A5 F5 E5

E \flat 5

B \flat 5 A5 F5 G5 F5 E5

E \flat 5 N.C.

gone! _____

Gtr. 1

P.M. -----| P.M. -----|

13 8 7 3 2 1 1 1 1 8 7 3 5 3 2 1

Gtr. 2

P.M. -----| P.M. -----|

13 8 7 3 2 1 1 1 1 8 7 3 5 3 2 1

.execute.

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